GEETA PRAKASH



ORISSA SANGEET NATAK AKADEMI
BHUBANESWAR

N. ramanathan

(709)

GEETA PRAKASH

KRISHNADAS BADAJENA MOHAPATRA

EDITOR,

SRI NILAMADHAB PANIGRAHI

PUBLISHER

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FOREWORD

From Sixteenth century onwards a number of treatises on Indian Music and Dance have been written by Oriya authors in Sanskrit language. This testifies the culture of classical music and dance in ancient Orissa. Most of the treatises have been preserved in the Manuscript Library of the State Museum in form of palm-leaf manuscripts. Our of them, 'Natya manorama' and 'Sangeet Narayan' have already been edited and published by the Akademi. Efforts are being made to publish the rest.

'Geeta Prakash' is said to be the earliest work of Orissa on Indian Music. Sri Krishna Das Badjena Mohapatra, an eminent musician of his times is the author of this treatise, who flourised in the court of Mukunda Deva Gajapati (1559 - 68). Sri Nilamadhab Panigrahi, an eminent musicologist of the State has edited the text. The sincere efforts of Sri Panigrahi in throwing new lights on the text and the author is praise-worthy.

I hope, the book will be a source of knowledge to musicians and musicologists of the country.

Jugal Kishore Patnaik,
President,
Orissa Sangeet Natak Akademi.

EDITORIAL

The present first edition of the Geetaprakash by Krishnadas Badjena Mahapatra of Orissa is mainly based on two palm-leaf manuscripts (Pothies) acquired by and preserved in the Orissa State Museum, Bhubaneswar. For the purpose of this edition the manuscripts have been designated 'Ka' and 'Kha' in the Devanagri text ('A' and 'B' respectively in the introduction). Additional available information in respect of the above manuscripts are given below on the basis of the Museum records :—

		A (or Ka)	*B (or Kha)*
1.	No. assigned in the Museum	Mus.-3	Mus.-19
2.	Find spot and time	Puri (1953)	Narsingpur in Puri district.
3.	No. of folio	14	24
4.	Size of folio	14 × 1¼	20 × 3 cm.
5.	Scribe	unknown	Kavi Tunga Daksina Raya Mohapatra (Vide colophone)
6.	Date of copying	undated c. 18 Century	1740 A. D.
7.	Condition	Moth eaten and severely damaged. Text lost in several folia.	Almost intact and fairly legible

There is however, another verson of the Geetaprakash surviving in a single paper MS. in the Oriental Institute, Baroda. The nature, authenticity

and value of this MS. have been dealt with as and when felt necessary in our introduction to the Geetaprakash (Vide P. P. 2, 3 and 4). It is perhaps necessary to mention here that in the year 1971-72 the present editor, then unconnected with the Orissa Sangeet Natak Akademi in any sort of editing, had, for his own study, applied for and obtained from the authorities concerned, a copy of the said MS. Finding it to be full of errors he personally went to the Oriental Institute, Baroda and was kindly permitted by the authorities thereof to copy it out personally. In preparing this edition of the Orissa version of the Geetaprakash the editor has fruitfully utilised the said copy of the Baroda MS. for which he offers his thanks to the concerned authorities.

The editor is also grateful to the Orissa Sangeet Natak Akademi for having kindly entrusted the editing of the Geetaprakash which is either the second earliest or the earliest of the Orissan music treatises discovered so far. The editor believes it to be the second earliest. But he has elsewhere discussed about the other possible Orissan music works and authorities of the period earlier than 15-16th centuries A. D. though they appear to have been forgotten and research on them neglected so far.

The editor takes this opportunity of expressing his thanks to Sri D. N. Patnaik, the Secretary of the Akademi for having shown keen interest in getting the work edited by the present, editor. He also thanks Sri Duksishyam Patnaik, Editor, Cultural Affairs Department, Government of Orissa for the latter's help in determining the apt reading of the Sanskrit text at places as well as for other useful academic assistance. He also acknowledges the cooperatioon extended to him both by Dr B. Panda, another Editor of the said Department and Pandit Sri Nilamani Misra, Curator, Manuscripts, Orissa State Museum.

The warm-hearted sympathy and encouragement extended by our Scholar Chief Minister Sri Janakiballabh Pattnaik is very much gratifying for the editor. And remarkable indeed is the zeal and guardian-like eagerness of Sri Jugal Kishore Patnaik, our honourable President of the Orissa Sangeet

Natak Akademi and Minister, Cultural Affairs Tourism and Employment, to speed up the progress of Orissa's music to the highest level of excellence so as to be recognised as a separate form of Classical Music for which the editing, publication, study and practical application of the Orissa music treatises is as essential as the practical musical performance.

Lastly, the editor craves the indulgence of scholars for the errors and omissions which may be there owing to his ignorance and inexperience or other reasons.

Nilamadhab Panigrahi,
Editor,
16. 4. 1983.

THE GEETAPRAKASH

TITLE OF THE WORK

The Geetaprakash is a small Sansk'it work on the art of Indian Music (Sangeeta) which has been defined in most of our traditional treatises on music as the combination of Geeta (Vocal music), Vadya (instrumental music) and Nritta or Nritya (dance). Some have defined it as the combination of only Geeta and Vadya. The Geetaprakash (henceforth G. P.) deals only with Geeta and bears, therefore, an apt title which literally means a work that throws light on vocal music. Indeed it is an illuminating work on all the important aspects of vocal music as current in India, particularly in its north-eastern region including Orissa, in the 16th Century A.D. to which its compilation can be assigned as has been done later in this introduction.

DIFFERENT G. P.s—

According to Prof. R. Kavi, the learned compiler of the Bharatakosa there are three works, one by Bipradasa, another by a certain Oriya author and a third, in five chapters, by Krishnadasa of Orissa (A. D. 1600). All the three works bear the identical title 'Geetaprakasha' (Vide Bharatakosa, page—175).[1]

These observations of Prof. Kavi need examination in the light of the latest information available to us.

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1. एवंनामानः ग्रन्था त्रयो वर्तन्ते । एको विप्रदासकृतः । अन्यः केनचिदोड्देशीयेन रचितः । तृतीयः कृष्णदासेनौड्देशीयेन रचिनः । अन्त्यः पञ्चपरिच्चेदात्मकः । ध्रुवादिगीतविषये वहून् पक्षान्निरूप्य स्वपक्षं सिद्धान्तयति । गीतलक्षणे समीचीनोऽयं ग्रन्थः । स्वनिवद्धोदाहरणानि गीतकानां वर्तन्ते । कालः १६०० ।

Though Prof. Kavi speaks of a G. P. by Bipradasa, he subsequently introduces Bipradasa as the author of the Sangeetachandra but not of the G.P. (Vide Bharatakosa—page 614). Again, no other scholar or author appears anywhere to have quoted from or made reference to or even to have made mention of the alleged G. P. by Bipradasa nor has the work been so far discovered. So the observations of Prof. Kavi in respect only of the other two G. Ps need scrutiny. But before doing that let us, for the sake of convenience examine, in this context, the observations of Dr. V. Raghavan.

According to him, "There is a ms of the work in the Madras Govt. Oriental Mss. Library (Trien. Cat. 1919-20 to 1921-22 R. 3176 d.). The work is in 15 chapters which are as follows". etc.

But, after a thorough personal examination by us of the Ms. referred to above by Dr. Raghavan but perhaps not thoroughly examined by him (probably because the Ms. is in Oriya script) we are in a position to say that the actual title of the work is not Geetaprakash but Sangeetaprakash and it deals with all the three components of Sangeeta, namely, Geeta, Vadya and Nritya and not with Geeta alone. Hence the work bears the title 'Sangeetaprakash' and it appears to be the compilation of an author other than Krishnadasa and of a date later than that of the G. P. although it is not altogether impossible that Krishnaḍasa, our author of G. P. also wrote Sangeetaprakash because both Geetaprakash and Sangeetaprakash have many things that are similar. This work does not however deserve any notice for our present purpose.

Let us now revert to our scrutiny of Prof. Kavi's observations on the G. P. When Prof. Kavi says that a G. P. in 5 chapters was written by Krishnadasa of Odradesa i. e. Orissa we think he had in mind the Baroda Ms. which consists of 5 chapters and contains Geetas (Songs) composed mostly by Krishnadasa though the name of the author is absent from the chapter-ending colophons as well as the concluding stanza of the ms. which runs as follows :—

कृता गीतपरीक्षेऽयं विद्वतां कौतुकावहा ।
आर्य मात्सर्यमुत्सार्य ससन्तोषं विचार्यताम ॥

[This analysis of geeta, interesting for scholars is, done (by me). Let the noble one discard envy and judge this with satisfaction.]

Coming to the rest of Prof. Kavi's observations to the effect that there is a G. P. by a certain Oriya author, we think Prof. Kavi inferred its existence and conjectured its authorship from occasional references to the G. P. in the Orissan music works such as the Sangeetanarayana etc. But probably Prof. Kavi had no opportunity either of examining the work or of having necessary accurate information in respect of the same; otherwise, his observations about the authorship of the work could not have been indefinite and he could never have missed the name of the author. Our point will be clear from the following paragraph.

Two Mss of the G. P. have since been discovered in Orissa and this, we venture to suggest, is the G. P. referred to by Prof. Kavi as the work of 'a certain Oriya author', because, an examination of these two manuscripts which appear to be more or less true copies of a common original (or either of which might have served as the original of the other) leaves no doubt whatsoever that the work was composed by an Oriya author Krishnadasa as is evident from the concluding stanzas found in either of them and quoted below :—

कृता गीतपरीक्षेऽयं कृष्णदासेन कौतुकात् ।
आर्य मात्सर्यमुत्सार्य ससन्तोषं विचार्यताम् ॥

[This analysis of geeta is done by Krishnadasa out of curiosity. Let the noble one discard envy and judge this with satisfaction.]

In addition to the above, the name of Krishnadasa with the appellation Badajena Mahapatra occurs in each of the 7 chapters-ending colophons of the Orissa Ms. 'B' though once only in the Orissa Ms 'A' at the end of chapter 11. Again almost all the songs found in both the Mss. contain the name of Krishnadasa as their composer. So it can now be definitely asserted that the Oriya author referred to by Prof Kavi is none other than Kriahadasa Badajena Mahaapratra.

But did this Krishnadasa also write the G. P. in the form it is found in the Baroda Ms. ? Or, were there two different authors of the same name that wrote two G. Ps., one in the form of the Baroda Ms. and the other in the form of the Orissa Mss. ? These are questions that require solution now.

We have already mentioned in a foregoing paragraph that the name of Krishnadasa appears in the Baroda Ms. only in the illustrative songs incorporated therein and not at the end of any chapter nor in the concluding stanza which we have already quoted earlier. It is perhaps needless to point out that the concluding stanzas of the Baroda Ms and the Orissa Mss. bear striking resemblance but the name of Krishnadasa is absent from that of the former. This gives rise to only two possibilities, namely, (1) either someone has deliberately removed the name of Krishnadasa from the concluding stanza of the Baroda Ms. and has substituted the words 'Vidwatm Koutukavaha for 'Krishnadasena Koutukat or (2) the name of Krishnadasa has been interpolated in the Orissa Mss. The second possibility is at once discarded as more than one mss proving Krishnadasa as the author have since been found in Orissa and the succeeding Orissan music treatises have referred to or quoted Krishnadasa and named his work Geetaprakash. However, before discussing these, let us, try to know who this Krishnadasa could be.

KRISHNADASA

So far little is precisely known about the life of Krishnadasa who is completely silent on his own identity, age, achievements and the year and date of composition of the G. P. But the period to which he belonged and the approximate year by which the G. P. was composed can be fixed without much difficulty. Krishnadasa quotes in Ullasa 111 of his G P. the following song :—

कलयति नयनं दिशि दिशि वलितम् ।
पङ्कजमिव मृदुमारुतचलितम् ।।
केलीविपिनं प्रविशति राधा ।
प्रतिपदसमुदितमनसिजवाधा ।।

जनयतु रुद्रगजेशसमुदितम् ।
रामानन्दरायकविगीतम् ॥

The last line of this song proves that the composer of this song is Ramananda Raya, the author of Jagannathaballav nataka and the 'Rudragajesha' mentioned in the song is Gajapati Prataprudradeva who ruled Orissa from 1497 to 1533 A.D. and under whom Ramananda Raya was the Governor of Rajmahendry which then formed part of the Kingdom of Orissa (Vide pages 328 and 332 of Vol. 1, History of Orissa by Dr. Harekrishna Mahtab).

Again Krishnadasa has himself been referred to in Haladhara Misra's Sangeetakalpalatika, another Orissan music work in Sanskrit which can be definitely said to have been composed between 1623 and 1647 A.D.* So the advent of Krishnadasa must have been between 1500 A. D. and 1647 A. D. Further, in some of his own compositions incorporated in the G. P., the author Krishnadasa eulogises Mukunda Gajapati.※

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* Commenting bitterly on the view adopted by Krishnadasa on the Angas (component parts) of a Prabandha, only 4 of which were recognised by Krishnadasa in his G. P. as against 6 Angas traditionally accepted by other music authorities, Haladhara, the author of Sangeetakalpalatika writes,

"यत्तु कृष्णदासेन प्रवन्धस्याङ्गचतुष्टयं प्रकल्प्य सर्वत्र पदविरुदतालानां व्यापकत्वात् षडङ्ग-प्रहिलनारदादिमुनिप्रणीतायास्तारावल्याः सर्वथा असम्भव इति यत् प्रलपितं स प्रलाप एव ।"
Sangeetakalpalatika-Prose comments after sloka 15 Chapter-I.

※ The following song, among others, found in G. P. is full of eulogy for Mukunda Gajapati of Orissa.

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"द्वारवतीपुरमनुवलसंयुत उद्धवसहितो नियतमयम् ।
अक्रूरोत्तमसचिवो नन्दक निरुपमसमितिस्तिआ इआ आरे ॥
मुकुन्दनरपति राजति आरे
विपुलाभक्तितया हरिचरितं हन्त निखिलमनुकरोति आरे ॥

This Gajapati king was the only Gajapati in the contemporary history of Orissa bearing the name Mukunda and was the last independent ruler of Orissa from 1559 to 1568 A. D. (Vide Page 343, Vol. 1 - History of Orissa by Dr. Harekrishna Mahtab). It follows therefore that Krishnadasa must have composed his G. P. between 1559 and 1568 A. D Over and above this, Abul Fazl's Akbaranama makes mention of a Mahapattar who adorned the Court of Akbar, the Great Mogul, and who was unrivalled in the arts of Indian Poetry and Music (Vide Page 381, Vol. 11 of Akbarnama-translated by H. Beveridge). In the year 1565 this Mahapattar had been sent with Hassan Khan Khajanchi to the Court of Mukunda Gajapati, the then ruler of Orissa who had diplomatic relations with Akbar. (For full accounts, vide Page 15 to 17 of the Oriya introduction which reproduces the relevant part from English translation of Akbarnama done by Beveridge)

The Ain-i-Akbari, too makes the following reference to Mahapatra.

"Islemshah was also a patron of music. His two great singers were Ramdas and Mahapater. Both entered subsequently Akbar's service".

(Extract from H. Blochmann's translation of Ain-i-Akbari, Vol. 1)

But this was not written by Abul Fazl himself. The translator has put it as a footnote on the basis of information collected by him from later historians who also testify that Krishnadasa knew Oriya and most probably came from Orissa.

'Mahapattar' is undoubtedly a corruption of the Sanskrit word 'Mahapatra'. On several occasions in the history of Orissa since the Ganga period (12th century A. D) one comes across the names of important persons bearing the title 'Mahapatra' which even now, lives as the surname of many a

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The word "द्वारवतीपुर" here means Barabati fort which had been. rebuilt and fortified by Mukundadeva. It also eliminates the Mukundadeva of the Bhoi dynasty which was ruling from Khurudha in Puri district and had no control over Barabati fort in Cuttack, occupied as it had been by the Muslim Governors of Orissa after the fall of Mukundadeva, eulogised in the Songs.

family. During the Ganga period it meant a minister or adviser and later on it used to be the designation of a high official. Badajena was another such title* in vogue in Orissa in the 16th century A.D. and continues even now.

We do not come across any other Mahapatra who was unrivalled in the arts of poetry and music in the reign of Akbar, the Great. So the 'Mahapattar' of Akbarnama and Ain-i-Akbari can safely be taken to be Krishnadasa Badajena Mahapatra, the author of the G. P. which, as we have already shown, bears his name in each of the 7 chapter-ending colophons in Orissa Ms 'B'. The use of Brajabuli dialect in some songs of the G. P. lends further circumstantial evidence that Krishnadasa Badajena Mahapatra had some association with Northern India and the court of Akbar during whose reign the dialect had gained considerable popularity. It can also be concluded from all these that the G. P. was composed near about 1565 by which time Mukunda Gajapati, eulogised in the G.P., had risen to the summit of his glory by repelling the first invasion of Orissa by Sultan Ghiyasuddin Jalalshah of Bengal and justified the eulogy of a poet like Krishnadasa.

It is now necessary to dispel some misconceptions that seem to have been created about Krishnadasa.

At page 8 of his introduction to Sangeetasara Sangraha of Ghanasyamadasa (published by Ramakrishna Vedanta Math, Calcutta, 1956). Swami Prajnanananda, the learned editor, says as follows :—

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* Viswanath, the author of Sahityadarpana (C. 15th century) was a 'Sandhivigrahika Mahapatra'. Even some rulers used the word 'Mahapatra' as a title.

Badajena, as a title, was in vogue in the 16th century "Ramananda Raya and Gopinath Badajena were respectively the governors of Rajmahendri in the south and of Midnapur in the north" Page 328, Vol. 1, History of Orissa by Dr. H. K. Mahtab. We have already shown that one of Ramananda Raya's songs has been quoted by Krishnadasa Badajena Mahapatra.

"Now again we come across the name of Krishnadasa who was quoted by the author of Gitaprakasa (15th-16th Century A. D.), an authoritative book produced in Orissa. This Krishnadasa was no other than Krishnadasa Kaviraj of Chaitanya-Charitamrita and he was contemporary to Ramananda Ray, Rupa Goswami, Sanatana Goswami and others.

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Krishnadasa Kaviraja's Govinda Lilamrita also proves that he was a noted musician and a poet. Krishna Dutta* who was quoted in Harinarayana

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* To suppose the existence of one Krishnadutta as a noted musicologist and author of some authoritative books on music (as has been done by the learned editor at page 7, ibid, and by some other scholars) is rather unwarranted from the single reference, namely 'इयमेव शुद्धवसन्त इति कृष्णदत्तः ।' found in the Sangeeta-narayana (henceforth S. N.). The above reference occurs in connection with Raga Devakree.

Comparison reveals that the definitions of almost all the Ragas given in the S. N. tally almost word by word with and stand almost in the same order as that found in the G. P. The author of the S. N. himself admits earlier that in giving the Raga definitions the G. P. inter alia was his authority. Indeed, he has quoted from the G. P., almost verbatim, the description not only of Raga Devakree but also of almost all other Ragas.

Now the G. P itself says in connection with Raga Devakree.

"अस्या इदानीं शुद्धवसन्त इति प्रसिद्धिः"

Thus there was no necessity for the author of the S. N. to cite Krishnadutta and not Krishnadasa in this context, particularly as Krishnadutta has nowhere else been cited as an authority on music.

Hence, the existence of Krishnadutta is not a warranted inference. Furthermore, Krishnadutta can easily be a seribal error for Krishnadasa.

Deva's Sangita Narayana was a quite different person from Krishnadasa quoted in Gitaprakasa. Krishnadasa was a composer of many songs and many of his songs were quoted in the "Prabandhadhyaya of Gitaprakasa." (Underline is our—Edior).

This view of the learned editor is based on the erroneous supposition that the author of the G.P. and Krishnadasa are two different persons and that Krishnadasa, the author of the songs is different from the author of the treatise. But there is nothing to suppose like that. On the other hand there were several authors at least in Orissa, who themselves composed slokas and songs bearing their own name in the concluding stanza to illustrate some Tala or Prabandha and incorporated them in their works.* It is therefore, wrong to suppose that Krishnadasa, the author of the G. P., quoted the songs of Krishnadasa Kaviraj, for the author himself was an unrivalled poet and a musician. For another reason also Krishnadasa Kaviraj should not be taken as the composer of songs found in the G. P. We have already seen that some of those songs have for their theme the glory of Gajapati Mukundadeva. But by the time Mukunda Gajapati reached the peak of his fame as a warrior and ruler, Krishnadasa Kaviraj had already left Orissa to spend his last years in Brindavana. He cannot possibly have been patronised by or connected in any way with Mukunda Gajapati so as to be obliged to glorify the latter who again is not known to be a follower or lover of Sri Chaitanya's Vaisnavism like Krishnadasa Kaviraja. Hence it is unwarranted to connect Krishnadasa Kaviraja with the composition of the songs found in the G. P. †

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* It was customary those days to mention the name of the composer in the Abhoga part of the composition as required under the rule

'आभोगे कविनाम स्यात्तथा नायकनाम च ।'

It was an old and traditional custom continued unabated till the end of the 19th century A. D. in Orissa.

† It is not irrelevant to observe here that this learned editor-scholar is often found to be fond of making unfounded and riritating observations in favour of Bengal at the cost of Orissa. Thus, at page 166 of his History of Indian Music

From the foregoing discussion it is evident that Krishnadasa i. e. Krishnadasa Badajena Mahapatra was an eminent poet, musician and musicologist of 16th century Orissa. The songs incorporated in G. P. are his own and the G. P. was written by him. The Baroda recension of the G P. is the product of deliberate distortion by some learned and deft hand which, at places, has improved upon the original version but which, at the same time, is culpable owing to obliteration of Krishnadasa's name from the concluding couplet of the work.

Irrespective of the fact that Tansen, the bright luminary of India's musical sky, was shining his brightest in Akbar's Court at that time, Abul Fazl, the contemporary Court historian, considered Krishnadasa to be 'unrivalled' in the arts of Indian poetry and music. This alone proves what a genius Krishna-

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he writes under the caption "Role of Bengal in the domain of Music"—"From the Hatigumpha inscription of Kharavela, dated about the 1st century B. C. or 2nd century A. D. we come to know that king of Orissa (or Greater Bengal) was proficient in the Gandharva Veda".

In his almost fanatic zeal to steal from the glory of Orissa he has misidentified Krishnadasa the author of Geetaprakash including the songs thereof, and a great son of Orissa, with Krishnadasa Kaviraja of Bengal. He forgets that no music treatise had been produced in Bengal in the 14th, 15th, 16th and 17th centuries. He also forgets that Sangeetasarasangraha (18th century), edited by him, is a de facto product of Orissa because the work virtually reproduces the first four Chapters of Sangeetanarayana (17th century) of Narayanadeva, King of Parlakhemandi in Orissa.

For a detailed discussion on this, vide an article of mine published at pages 1010—1016 of Oriya monthly Jhankar (9th year—1958-59) and article of late Sri K. N. Mahapatra at pages 17—24 of Vol. X of the Orissa Historical Research Journal, 1961.

dasa must have been ! But, alas ! this great son of Orissa has so far been deprived of the glorification that was his due and has died unsung and unhonoured even in his own country, Orissa.

MUSIC WORKS & AUTHORS REFERRED TO OR QUOTED IN THE G. P.

The G. P. is not an absolutely original treatise on music in as much as almost all the slokas found therein are traceable in other music works. The method adopted by the author to expound the theories of music is not unusual in the music literature of India. He quotes a sloka or a hemistitch or even a part thereof from a renowned or established authority on a particular topic and tries to explain or elucidate or comment on the same to bring home his own view on that topic. At times he at once introduces or explains a topic in his own words and then justifies the same with a relevant quotation or quotations culled from some authoritative work. For example, while dealing with the topic Antara Dhatu he first says, in his own words, "Dhruvabhogayor madhye antara dhruvo bhavati" and to justify this he quotes "Dhruvabhogantare jato dhaturanyontarabhidhah sa tu salaga sudastharupakesveva drishyate"—a sloka found in the Sangeetasara of Hari Nayaka.

Thus we may say that the G. P. is a sort of learned illustrated discourse on Geeta.

For a better appreciation of the work, its value and the system of music the author was trying to describe, we give below a brief 'who is who' of the authors and works referred to or quoted in the G. P.

(1) Hari Nayaka :— Hardly anything more is yet known about Hari Nayaka than what he himself has given in 2 stanzas of his Sangeetasara which, from its beginning to the end, closely follows the Sangeetaratnakara of Sarangadeva and appears to have epitomised it with additions of new matter very rarely.

A palm leaf Ms. of this rare work has luckily been seen and copied by us. In ascertaining the correct reading of many a verse of the G. P. we have consulted our copy of the Sangeetasara. We quote below the relevant stanzas from this unpublished work :—

"Yah karnatakabatakasya sumahapatrasya gotre jani
Shreerangasya taranginee tatipater gambheeryya lakshmeeyusah
Yenasao dwijarajakena cha maharastrah sadaivojjwalah
Chakre chakra bhridanghri padmanihitaswantena kantashriya
Pracheena dadhuna tanadapi rasadakrisya saram dhiya
Granthannischalaya chirena nikhilat Sangeeta sansarginah
Jena shree Harinayakena rachitam Sangeetasaram budhah
Kanthe haramivarpayantu Sagunalankara leelaba ham"

Hari Nayaka says that he was born in the family of Sri Ranga Mahapatra of karnatakabataka.

There was one Sri Ranga Raja alias Singaraja Mahapatra alias kumara Yarrama in the Eastern Chalukya dynasty of kalinga who ruled near Raja-mahendry over the southern region of Orissa. This Sri Rang Raja Mahapatra (C.1500 A.D.) was the grandfather of Gajapati Mukunda (vide page 343 of the History of Orissa. Vol. 1 by Dr. H.K. Mahtab). We have seen that the author of the G.P. has eulogised Gajapati Mukunda in some of his songs. Probably due to the family ties of this Gajapati with the family of Sri Ranga Mahapatra and Hari Nayaka (Mahapatra ?) the latter's Sangeetasara attained wide popularity in Orissa in the 16th century A.D. and was respectfully quoted extensively by the authors of the Orissan music works. It is also probable that our author Krishnadasa Badajena Mahapatra himself belonged to the family of Sri Ranga Mahapatra and Hari Nayaka (Mahapatra) and had, therefore, been employed in a diplomatic mission to the Court of Akbar.

The word Nayaka, it has to be pointed out here, may not be a surname of Hari Nayaka if he belonged, as suggested by us, to the family of the said

Sri Ranga Mahapatra and he should ordinarily have been Hari 'Mahapatra'. But due to his proficiency in music he had the apellation Nayaka (like that of the famous Gopala Nayaka, associated with Amir Khusro). "Nayaka was the highest degree conferred on one who was a past master in the science X X" (Atiya Begum's Sangeet of India-page 54). "The musicians in older days were classified in the following orders of ascendancy: Pandit, Guni, Gandharv, Gayan and Nayak according to the proficiency they had acquired in art. × × × A Nayak was required to possess a complete mastery over all branches of music both in its theoretical and practical aspects." (Ma'danul Moosiqui by Hakim Mohammad Karam Imam, translated by GovinP Vidyarthi—page 13—Sangeet Natak Akademi Bulletin 11-12, April, 1959.)

That the author of the Sangeetasara was very proficient in music and deserved the title 'Nayaka' is evident from his work, though we have no record of his practical abilities.

Anyway, the Sangeetasara of Hari Nayaka has been extensively quoted in the G P. Besides numerous stray slokas, almost all of chapter V of the Baroda Ms. and of chapters V, VI and VII of the Orissa Mss. are found in and appear to have been taken from Hari Nayaka's Sangeetasara. Thus our author is greatly indebted to Hari Nayaka.

(2) Sangeetasarvaswa (C.1500 A.D.) :- This was written by Jagaddhara who may be no other than the well-known commentator of Bhavabhooti's Malatimadhava and Bishakhadatta's Mudraraksasa. His Saradipika commentary on Jayadeva's Geetagovinda is said to contain discussion on music.

It appears that Jagaddhara's 'Sangeetasarvaswa' was held in high esteem as an authoritative work on music in the north-eastern parts of India. Subhankara, the author of Sangeetadamodar (Calcutta Sanskrit College Research Series No. XI) appears to have often borrowed without acknowledgement from the Sangeetasarvaswa. This comes to light from the Boroda Ms. of the G.P. where the Sangeetasarvaswa has been acknowledgedly quoted at times and has been referred to on 7 occasions in chapters 1 and 11 and some of these quotations are also found in the text of Subhankara's Sangeeta-

damodara. It is not impossible, however, that both Jagaddhara and Subhankara borrowed from a common source. The Orissa Mss however do not mention the name of Jagaddhara or his Sangeetasarvaswa.

(3) Subhankara (C.1500 A.D.) :- The following verses of the Geetaprakasha have been ascribed to Subhankara :-

(A) Magha pousa nishayam tu shesapraharamatrake.
Sadhakah salile sthitwa gamakan sadhayediman - Ullasa IV.

(B) Hareh shayanamarabhya yabaddurgamahotsavam.
Parvatee preetida tavanmalava shreer manorama. - Ullasa V.

(C) Hindolascha vasantascha vasante raktidayakah. - Ullasa V

As these are found in the Sangeetadamodara of Subhankara with slight changes in respect of (B) (Vide pages 31 and 34), it can definitely be said the Subhankara referred to in the Geetaprakasha is no other than the author of the Sangeetadamodara. Further, the verses showing the names of Talas from Chachchatputa to Saraswatikanthabharana found in chapter IV of the G.P. are, besides numerous other verses, the same as those found in the Sangeetadamodara and might have been borrowed therefrom or from a source common to both the Sangeetadamodara and the G.P. Subhankara, it may be added here, was the author also of 'Hastamuktavali', a brilliant and comprehensive work on hand-poses relating to classical dance of India.

(4) Nissanka Sharngadeva (1230 A.D.) :- The name of this famous author of the Sangeetaratnakara has been mentioned only once in Chapter 1, but quite a good number of quotations given in the G.P., at times corruptly, are found in the Sangeetaratnakara.

(5) Sahityadarpana :- The famous treatise on Alankara written by Biswanath Kaviraja of Orissa.

(6) Jayadeva :- The immortal author of the Geetagovinda.

(7) Gajapati Purusottama :- A Gajapati King of Orissa (1466 A D. to 1497 A.D.), a great Sanskrit scholar and an accomplished writer.

(8) Dandee : The well-known author of Kavyadarsha, a Sanskrit treatise on Alankara.



SYNOPSIS

G.P. has been divided into 7 Chapters or Ullasas. Ullasa means joy. The primary aim of Sangeeta is to evoke aesthetic joy. Hence, the use of the word Ullasa for each chapter of G.P. is charmingly apt and speaks of the high aesthetic sense of its author Sri Krishnadasa Badajena Mahapatra who, as we have already seen, was a famous musician and poet of Orissa, nay, India in the 16th. Century A.D. The treatise as a whole has been called 'Pareeksa' or analysis of Geeta. The words Ullasa and Pareeksa or Pareeksana have been used almost in the same way in Sangeetaraja of Kumbha but our author does not appear to have followed Kumbha in dealing with the different aspects of Geeta.

The 7 Chapters of G.P. are serially named (1) Suddhageetanirnaya (2) Salaganirnaya, 3) Kshudrageetanirnaya, (4) Gunanirnaya, (5) Raganirnaya, (6) Swaranirnaya and (7) Dosanirnaya. These names indicate the different aspects of Geeta discussed in G.P.

Synopsis of each of the above chapters with our elucidations and observations where necessary is given below :—

CHAPTER - I (Suddhageetanirnaya)

The purpose of this chapter is to determine the characteristic or salient features of Suddhageeta i.e. the pure or high class Geeta.

After offering his obeisance to Lord Jagannatha, the most venerable deity of Orissa, enshrined in the holy temple, 'the Azure hill', at Puri, and after spelling out the aim of his treatise which, as he says, is to determine the characteristics of Geeta in its contemporary form, the author begins his illuminating discussion.

At the very outset the author defines Geeta as 'a charming, literally colouring, composition of swaras i.e. musical notes'—'रंजक: स्वरसंदर्भो गीतम्'

This definition of Geeta, it may be observed, is exactly the same as the one given in S. R. of Sarngadeva (13th Cent. A.D.) and reproduced in S. S. of

Hari Nayaka (C. 15th—16th Cent. A.D.) who has been copiously quoted in G.P.

Geeta is apparently a very common word but to define it technically is rather difficult and involves consideration of different questions. It will be evident from the following passage reproduced here from pages 3 and 4 of S. N. of Narayanadeva that the definition of Geeta had become a subject of controversy towards the first part of 17th Century A D. when this work was written in Orissa :—

अथ गीतम्—

तल्लक्षणं त्वाचार्याणां मतभेदाद्बहुविधम् । तत्रापि बहुसम्मतमेवोच्यते—

संगीतसारे—

गीतं रंजक धातुमातु सहितम् ।
गीतस्यावयवो धातु रागादिर्मातुरुच्यते ॥

कौमुद्यां— रागैर्विरचितं गीतमिति ।

गीतप्रकाशे तु— रंजकः स्वर संदर्भो गीतम् । ※

वस्तुतस्तु, नारदसंहितायाम्—

धातुमातुसमायुक्तं गीतमित्यभिधीयते ।
तत्र नादात्मकं गेयं धातुरित्यभिधीयते ॥ २२ ॥ †

※ This has been misread in S. N. as रंजकस्वर संदर्भो गीतम् which might mean 'a composition of charming (रंजक) Swaras' although the intended meaning is 'a charming composition of Swaras', the emphasis being on the charmingness of the composition. (Vide Kallinatha's commentary at page 203 of S. R. Vol.II)

† This quotation, said to have been given from नारदसंहिता, is found in a different form in S.M. of Harichandana and is reproduced here from page 22 of this work which too ascribes it to नारदसंहिता—

धातुमातु समायुक्तो रंजकस्वरसंचयः ।
गीतमित्युच्यते तज्ज्ञैर्मुनिभिर्भरतादिभिः ॥

Naradasamhita referred to here is probably 'Panchamasarasamhita.

We have already shown that the definition of Geeta, accepted by our author, originally belongs to S.R. of Sarngadeva (Vide Sloka 1 of Prabandhadhyaya). Someswara alias Bhulokamalla (early 12th Cent. A.D.) defines **Geeta** as a harmonious blend of Swaras, Padas and Talas—

स्वराणां च पदानां च तालानां च समन्वयः ।
गीतमित्युच्यते तालपदहीनालतिर्भवेत् ॥

(Manasollasa — 12-4-94)

In B. N. S. several types of Geetas have been described in detail but a clear-cut definition of Geeta has not been given. We come across two more words, namely **Gandharva** and **Gana** which have been used in B.N.S. as almost synonyms of **Geeta**. The word **Gana** too, like the word **Geeta**, goes undefined but Gandharva has been defined as a composition which is स्वरतालपदात्मकम् and has but been echoed in **Manasollasa** (quoted above). **Dattila** has given us a very lucid definition of Gandharva and that is—

पदस्थस्वरसङ्घातस्तालेन सुमितस्तथा ।
प्रयुक्तश्चावधानेन गान्धर्वमभिधीयते ॥ ३ ॥

—दत्तिलम्
(Trivandrum, 1930 Edition)

Many of the medieval musicologists practically subscribed to the view that Geeta should have three things, namely, Swara, Pada and Tala, the very same components of Gandharva. Since however the latter type was erroneously supposed to have been the exclusive art of divine beings known in the Puranas as गन्धर्वः, an artificial classification was adopted in which Gandharva and Gana were supposed to be two dlfferent types under the genus Geeta. Sangeetaratnakara of Sarngadeva was perhaps the first to adopt this classification and others followed suit. Gandharva was erroneously supposed to be meant for salvation and Gana for जनरञ्जन i. e. for providing aesthetic pleasure to the people at large. Although B. N. S. has

अत्यर्थमिष्टं देवानां तथा प्रीतिकरं पुनः ।
गन्धर्वाणामिदं यस्मात् तस्माद्गान्धर्वमुच्यते ॥६॥

B. N. S, (Kasi)—28th Chapter.

Yet Gandharva was meant for secular and aesthetic pleasure of the people, the spectators and audience witnessing the drama which, in those days, was usually replete with songs* and instrumental music which too was a part of Gandharva. So the B. N. S. says,

यत्तु तन्त्रीकृतं प्रोक्तं नानातोद्यसमाश्रयम् ।
गान्धर्वमिति विज्ञेयं स्वरतालपदाश्रयम् ।।८।।

—Ibid.

If गान of Sarngadeva was secular and popular music par excellence, Gandharva was none the less so. Of course, Gandharva comprised both vocal and instrumental music, Gana was only vocal.

To summarise, early medieval musicologists like Someswara, the author of Manasollasa, identified Gandharva with Geeta and conceived of it (Geeta) as a combination of Swara (musical notes), Pada (meaningful words in sentences) and Tala (time-measure to accentuate the rhythm). There were others, however, who would hold the view that the presence of Pada in the form of meaningful words and the presence of tala, too, was not essential in a Geeta. The protagonists of this latter view could perhaps justify their view and cite, in their favour, the Bharatanatyashastra which permits the use of meaningless words in a Geeta although in that case it would then be called Bahirgeeta or Nirgeeta. The Bharatanatyashastra also classifies Pada firstly as

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* गीते प्रयत्नः प्रथमस्तुकार्यः
शय्यां हि नाट्यस्य वदन्ति गीतम् ।
गीतेऽपि वाद्येऽपि च सम्प्रयुक्ते
नाट्यप्रयोगो न विपत्तिमेति ।।४३६।।

B. N. S. (Baroda)—32

Anivaddha and Nivaddha and secondly, as Atala and Satala.† So, compositions devoid of meaningful words and time-measure could also be sung and could still claim to be called Geeta. What however was indispensable in a Geeta was Swara i.e. pleasing musical notes which indeed constitute the soul of a song, and the definition रञ्जकः स्वरसन्दर्भो गीतमित्यभिधीयते, adopted by Sarngadeva in his Sangeetaratnakara appears to be based on this line of thinking. It should not be understood in the sense of absolute denial or decrial of meaningful words or / and time-measure in a Geeta. It only perhaps means to lay the largest importance on pleasing notes—more than on meaningful words and time - measure and serves to remind us that the composition itself should be रञ्जक - aesthetically pleasing, rather than being an indiscriminately constituted cluster of sweet notes.

Our author seems to have accepted the definition of Geeta as given by Sarngadeva and adopted by Hari Nayaka not because he would divorce Pada and Tala from a Geeta. On the contrary, a poet as he was, he would deem 'Padas' as the most essential component of a Geeta. A perusal of Chapter IV of Geetaprakash which deals with the qualities of a Geeta leaves no doubt about his conception of a Geeta, for he says emphatically therein,

एषु सर्वेष्वपि गुणेष्वावश्यकतमं त्विदम् ।
गुणालङ्काररसवद् वाक्यस्य ग्रहणं तु यद् ॥

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† यत्किञ्चिदक्षरकृतं तत् सर्वं पदसंज्ञितम् ।
निवद्धश्चानिवद्धश्च तत्पदं द्विविधं स्मृतम ॥२९॥
अतालश्च सतालश्च द्विप्रकारश्च तद्भवेत् ।
सतालश्च ध्रुवार्थेषु निवद्धं तच्च वै स्मृतम ॥३०॥
\+ \+ \+
नियताक्षरसम्बद्धं छन्दोयतिसमन्वितम् ।
निवद्धं तु पदं ज्ञेयं सताललयनाक्षरम् ॥३२॥
स्वच्छन्दयतिपादं तु तथा चाऽनियताक्षरम् ।
अनिवद्धं पदं ज्ञेयमताललयनाक्षरम् ॥३३॥
भः नाः शाः (मः.मोः)—३२श अध्याय

This means that the verbal structure of a Geeta should consist of sentences possessing Gunas (like Ojah i.e. weight, Prasada i. e. clarity etc.) Alankara (ornamentation by different devices of beautification) and Rasa (Sentiment). At the same time a Geeta should be a charming composition of pleasing notes— रञ्जकः स्वरसन्दर्भः

Thus our author seems to have been another trend-setter like the immortal Jayadeva, the author of Geetagovinda and the great poet-composer of Orissa, whom he seems to have faithfully emulated. Successors of Krishnadasa Badajena Mahapatra, such as Deenakrishna, Upendra, Banamali, Baladeva, Gopalakrishna and innumerable other poets and composers kept up the ideal set up by him and composed countless songs in Oriya in alliterative, ornamental language full of fine sentiment.

In the ultimate analysis, our author's ideal of a Geeta seems to be a happy blend of fine poetry, sweet sound, colourful composition and variety-ful time-measure.

If, however, our author were to be forced to do away with any one of the three aspects of a Geeta, namely, Swara, Pada and Tala, he would rather sacrifice the last one i. e. Tala. His acceptance of the division of Geeta into two classes, namely, Anivaddha and Nivaddha, justifies the above inference. Anivaddha Geeta is devoid of Tala. This type of singing which allows a free play of Swaras (constituting the melodic aspect of a Geeta) and which brings out, establishes and elaborates the inherent beauty of the melody is as old as, may be older than, the Bharatanatyashastra. This treatise, as we have already seen, recognises Anivaddha and Atala compositions which the medieval musicologists termed as Alapti (Alati of Someswara) or Alapana. Of course, the Alapana of a Raga has not been dealt with in the B. N. S. but its kernel was there. It was developed to a high degree of excellence in the medieval period and was known as Anivaddha Geeta or Alapti which takes the form of Ragalapana—आलप्तिरपि नामास्य रागालपनरूपिणी— i. e. clear exposition of Raga. Alapti, Alapa and Alapana are all derived from the same root लप् in the sense of 'speaking out'— रागस्यालपनं प्रकटीकरणम्— says our author, after Hari Nayaka

(who was perhaps his mentor). The S. R., particularly its great commentator Kallinatha, makes fine distinctions between Alapti. Alapa and Alapana (Vide pages 188, III Prakeernakadhyaya of S. R. and Kallinatha's commentary thereon). Our author avoids all these details and appears to convey all these by the words Alapa and Alapti. His comments on Alapti would go to show that even meaningless sounds such as 'Hum' can serve as its vehick though meaningful words (an example of which is given by him in the Patadi pravandha in Chapter-I & which runs as

"श्रीगोपीपतिस्तुतिनिवद्धं पाटादिप्रवन्द्धं कृष्णदासकविर्विरचयति इआ")

can also be used according to certain schools or traditions, or to the school to which he belonged. He calls these meaningful words as 'Alapa'. The Suddha or pure Pravandha, according to him, must have 'Dhatu' 'Anga' and 'Alapa', this Alapa being performed through meaningful words.

Content with quoting the definition of Alapti, he avoids the details relating to the method of performing it as well as the divisions such as Ragalapa and Roopakalapa. He then begins his discussion on Nivaddha Geeta or the closed type of Geeta and accepts its threefold division, namely, (1) Shuddha (2) Chhayalaga or Salaga and (3) Ksudra. The author then devotes the rest of the chapter to determine the characteristics of Shuddhageeta.

We have seen that the Suddha or pure Geeta must have Dhatus, Angas and Alapa. Dhatus are the different parts of a Pravandha which alone can, according to the author, be termed as Shuddhageeta. He recognises only three such Dhatus or parts, namely, (1) Udgraha or the initial part, (2) Dhruva or the middle part (which owes its name to the stability therein of the melodic structure on account of the unchange-ability of the notes employed, the repetetion of the part itself after it is itself sung or after singing each of the other parts and the termination of the cycle of time-measure on reaching that part.) and (3) Abhoga or the final part which usually bears the composer's name and that of the hero eulogised in the song. The author, however, comments that such names could be given, according to contemporary practice, either in the Abhoga part or in the Alapa perhaps according to the practice

prevailing in the school (Sampradaya) or tradition to which the author owed allegiance.

The author does not fail to make a passing reference to two other parts of a Pravandha, namely, (a) Melapaka and (b) Antara. The Melapaka part had, he says, ceased to be in vogue and the Antara part used to be placed in between the Dhruva and Abhoga parts of the Roopaka compositions of the salagasooda class and was not used in the Shuddhageeta. He observes that this Antara part had also gone out of use in the musical practice of his days.

This Antara part, it may be mentioned here, is the second part of a Kheyal composition (of our days) coming after the Sthayee, i. e. the Dhruva of the former days.

The next constituent of a Pravandha or Shuddhageeta is Anga. Traditionally a Pravandha could have two to six Angas or limbs, namely, (1) Pada (2) Viruda (3) Tala (5) Swara (5) Pata and (6) Tenaka which respectively mean (1) Meaningful words (2) Words expressing eulogy of the hero of the Pravandha (3) Time-measure (4) Solfa passages (5) Words imitating the sound of musical instruments like Vina and Pakhauj (wooden percussion instrument) and (6) Auspicious expressions like 'tena'. Our author argues that according to the modern (his contemporary) conception, time-measure being an integral part of Nivaddha Geeta, it need not be regarded as a separate entity. Pada and Vimda can be treated as only one limb and can be termed Vakya. So a Vakya having Guna, Alanakara and Rasa really deserves to be treated as a limb.*

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* "नवीनानां मते तु लक्षणे प्रविष्टस्ताल इति
पृथगङ्गत्वेन न लक्षितः। वाक्यस्वीकरणे पदविरुदे
स्वीकृते। पदं नाम सुप्तिङन्तम्। विरुदं गुणकीर्तनरूपम्।
नहि कश्चिदनुन्मत्तोऽनन्वितं निर्गुणं वाक्यं प्रयुङ्क्ते।
गुणालङ्काररसवद्वाक्यमेवाङ्गत्वेन विवक्षितम्।"

Hence, (1) Vakya (2) Swara (3) Pata and (4) Tenaka-these four aspects of a Pravandha were advocated by the then 'modernists' like Krishnadasa Bodojena Mahapatra whose arguments in this connection appear to be cogent. Even then, he was vehmently criticised by Haladhara Misra, the author of Sangita Kalpalatika (C. 1635 A.D.), who appears to have been a stickler for the traditional view, regardless of the trend of 16th-17th Century music. This trend, it appears, rightly inclined towards the melodic 'Content' of music by making it less and less complex in its outer 'form' of composition. One comes across so many such complexities in the Pravandhas described in Someswara's Manasollasa, Nanyadeva's Bharatabhasyam, Sarngadeva's Sangeetaratnakara, Rana Kumbha's Sangeetaraj etc. that the most vital aspect of Indian music, namely, melody would seem to be under sacrifice in those Pravandhas for the sake of formal variety compositions. The trend to simplify the form of compositions is farther discernible in our author's treatment of the question of variety in Pravandha compositions. In stead of describing the varieties, innumerable as they could be, he only makes a passing reference to the subject, names only a few of them and gives the definition and short description (Laksana) of only two, namely, Matrika and Swarartha Pravandhas.

It may be mentioned here that the Matrika Pravandha evolved variously in Orissa and was known as 'Choutisha' on account of the placing of the 34 Consonants of the Oriya alphabet consecutively at the beginning of each stanza or hemi-stitches thereof.

The author then mentions the other manner of classifying Pravandhas as Niyukta or Niryukta and Aniyukta or Aniryukta, and presents the readers a pravandha composed by himself. It consists, according to him of two Angas, namely, Vakya and Pata, beginning with the latter and therefore named Patadi Pravandha. He observes in this context that while it would deserve classification as 'Deepanee' under the old view, he himself would classify it as 'Taravali'.

It is curious that the Baroda ms. of the Geetaprakash as well as Sangeetanarayana probably refer to this as Kayavala Pravandha which is not so designated in the two Orissa mss. on which this edition of G. P. is based.

The author closes the chapter by quoting the definition of compositions going by the name 'Sooda pravandha. He observes in this conection that it consists of only one Anga, namely, Vakya but is still known as a 'Pravandha' due only to 'Upachara' or usage, because a pravandha must have at least two Angas to justify its name.

CHAPTER-II

This chapter of the G.P. deals with the second class of Nivaddha geeta, namely, Chhayalaga or Salaga Geeta or Salagasooda which is defined as—

तालाः नवादिका यत्र पाटादिरहिता यदि ।
सूड़: प्रवन्धः कथित एकरागनिवेशितः ॥

Although treatises like the S. R. say that the sooda geeta employs seven talas consecutively, the Orissan treatises subscribe to the view that it should employ at least nine, namely, (1) Adi, (2) Yati. (3) Nissari, (4) Mantha, (5) Jhampaka, (6) Tripata, (7) Adi, (8) Roopaka and, lastly, (9) Ekatala. Other authorities would go two steps further and would add two more talas namely, Kudukka and Upadda while our author would like to add yet another named Simhanandana which, according to him, was widely in vogue.

Here again he makes a valuable observation that although the music treatises make mention of an extremely large number of time-measures, (running beyond one hundred), he himself has, he says, defined and illustrated in compositions only the time-measures named above, not only for the sake of brevity but also, because others had become 'Aprasiddha' i.e. obsolete.

The compositions cited serially by the author for the purpose of illustrating and exhibiting the characteristics and rhythmic beauty of the different time-measures are undoubtedly the product of his own poetic and musical acumen, proving beyond a shadow of doubt that he was a redoubtable and deft composer of his days. He amply justifies, by these compositions in Sanskrit and Apabhransa languages, the high praise bestowed on him by Abul Fazl, the contemporary court historian of the Great Mogul Emperor Akbar.

Before giving the illustrative songs, the author has tried to explain, in each case, the essential technical aspects of each time-measure, its constituents such as the Virama, Druta, Laghu, Guru, Pluta etc., matra, the sound-based (सशब्द्) and silent (निःशब्द or शब्दहीन) ways of expressing the rhythm involved in the time-measure, the Dhruvalaksana and Mantha-laksana of a composition, the cycle or Avarta of each tala, the pause (yati), the parts (Khandas), the matra-values of each and so on.

The author makes another interesting observation regarding the order in which the aforesaid time-measures were to be employed in the Salaga-sooda composition. The traditional order was Adi, yati, Nissari etc. ending in Ekatali but the 'modernists' of his days sacrificed rigidity in that order and would be satisfied if only the composition began with Aditala and closed with Ekatali, the middle order being left to the composer's discretion.

In short, our author has touched and elucidated all that is necessary for a successful Salaga-sooda composition and has himself composed songs in Sanskrit, employing meters which, in most cases, pronounce the rhythmic beauty and characteristics of the time-measures concerned.

Let us take one or two concrete examples. The Aditala, according to him, consists of one 'Laghu' which may, for the sake of comprehension be represented by 4, its half i. e. Druta and its quarter i e. Virama being represented by 2 and 1 respectively. Thus we may understand Aditala to be moving in divisions of 4 beats each. Our author's composition to illustrate this Aditala is —

जय जय शङ्कर किङ्करजनमव
भवभञ्जन जनरञ्जन आ········ etc.

The meter employed here automatically moves in divisions of four as follows—

जय जय | श–ङ्कर | कि–ङ्कर | जनमव ।
भवभ– | ञ्जन जन | र–ञ्जन | आ········ | etc.

The last letter of the composition is a meaningless heavy syllable admitting extension up to 4 matras for the sake of employment of purely musical notes in the form of what is known as 'tana'.

Again, for illustrating the Jhampaka tala, which, according to his experienced feeling, should consist of two Drutas and one Virama, represented respectively by 2+2 and 1, totalling 5, the author has given the composition—

अचिररुचिरुचिरुचिरनवजलदजाले
नीपवनघनपवनसञ्चारमूले । etc.

The meter employed here automatically moves in measures or divisions of 5, namely—

अचिररुचि | रुचिरुचिर |
नवजलद | जा-ले- - |
नी-पवन | घन पवन |
स-ञ्चा-र | मू-ले- - | etc.

The last letter of each line being a heavy syllable of two matras, leaves a gap of one matra for providing scope to swara elaboration.

The other illstrative pieces composed by him also stand the test of compatibility of meter and time-measure to the best possible extent.

Thus our author has faithfully preserved the tradition of faultless and fine compositions pioneered by Jayadeva, the immortal poet-composer of Orissa of the middle of the 12th century A. D.

CHAPTER-III

This chapter deals with Ksudrageeta, the third class of Nivaddha geetas. The word Ksudra literally means 'small' but in musical parlance of the 16th century it meant a composition possessing a small part of the characteristics of Salagasooda Geeta. Our author's clarification in this respect is

"लक्ष्मैकदेशयुक् क्षुद्रगीतम् । सालगस्य लक्ष्मैकयुतं तालधातुयुतमित्यर्थः । एतेन ध्रुवमण्ठादिनियमोऽक्षरमात्रादिवन्धनियमोऽपि नात्राभिमतः ।"

Thus this class of geeta consists of Dhatus and talas only. The rules and conditions relating to Dhruva and Mantha as well as those relating to the number of syllables and matras governing a Salagasooda geeta are not expected in the Ksudrageetas.

The Ksudrageetas are of four types, namely, (1) Chitrapada (2) Chitrakala (3) Dhruvapada and (4) Panchali. In addition to these four, there could be other songs which do not strictly conform to any single type by reason of possessing the features of a hybrid nature.

Chitrapada : This type of Ksudrageeta has variety so far as its 'padas' are concerned but its Dhatus are not very different from one another. The sense of variety to the verbal structure is imparted by soft alliterations particularly by the end-rhyme. In short, verbal sweetness rather than tonal variety is the dominant trait of Chitrapada. The author has cited the following song from Jagannathballabha play, composed by the great Sanskrit poet and spiritual savant Raya Ramananda, as an example of this class of Ksudrageeta—

कलयति नयनं दिशि दिशि वलितम् ।
पङ्कजमिव मृदुमारुतचलितम् ।। etc.

Chitrakala is the next type of Ksudrageeta. It owes its name to the remarkable variety contained in its Kalas or parts. The Dhruva or the refrain part of Chitrakala geetas consists of less number of matras than the other parts which however are of equal metrical length. The number of stanzas in a Chitrakala type of song may be from three to eight.

As examples of this type, the author has cited one of his own Brajaboli compositions and another in Sanskrit composed probably by Shreedhara Dharmapuri. He has observed that the latter contains characteristics of both

Chitrapada and Chitrakala types and could be treated as one of the Samkara (hybrid) type. His own Brajaboli composition has been presented as an example strictly of the hybrid type. The author comments that a large number of Geetas found in the Geetagovinda of Mahakavi Jayadeva can be cited as examples of the mixed type.

Dhruvapada is the third type of Ksudrageeta and is of two types. One type has only two stanzas, one stanza serving as Dhruva and the other as Abhoga, to be sung in a different 'Dhatu' which expression, according to the author, means a special kind of 'tana' i. e. melodic figure. The author also comments that this type of Dhruvapada composition is known as Chutkala[1] and that the Paschatya[2] geetas are its well-known examples.

The second type of Dhruvapada geeta is said to have 3 stanzas so as to serve respectively as Udgraha, Dhruva and Abhoga Dhatus of the song. The author illustrates this type of Dhruvapada by another song composed by himself in Brajaboli dialect.

An interesting remark made by him in connection with both types of Dhruvapada is that the word 'Dhatu' occuring in the hemi-stitch

'ध्रुवं गीत्वा भिन्नधातुपदमन्यत्तु गीयते'

is used in the sense of a special type of 'tana' —धातुरत्र तानविशेष: are his exact words.

1. The word seems to be a corruption of Chitrakala. According to Abul Fazl, the Court historian of Akbar, the great, 'Chutkala' songs were prevalent in Agra, Jaunpur etc. in northern India.

2. 'Paschatya'=Western. By Paschatya geeta, our author means what is stated by Abul Fazl. The parts near about Agra, Jaunpur etc. are referred to in Orissa as Paschima or Paschatya. So the author, a resident of Orissa, used the word in that sense.

In the 4th Chapter of the G. P. dealing with 'Geetaguna' also occurs the word 'Dhatu' in the hemistitch

'धातोर्नवनवत्वञ्च पौनरुक्त्यपरिग्रह.'

Here also the author comments,

'धातुरत्र स्वनामख्याततानविशेषः । अन्ये तु—

वाङ्मातुरुच्यते गेयं धातुरित्यभिधीयते ।

In Chapter-I also we had come across the word Dhatu—

"प्रबन्धावयवो धातुः । प्रबन्धानामवयवो भागविशेषो धातुरुच्यते ।"

It is evident that the word Dhatu carries different meanings according to its context. The word has been used in yet another sense in B. N. S. (Vide Adhyaya 29 Slokas 50-51, Baroda Edition). It has been explained by Abhinavagupta as—

"दधत्यदृष्टं विशिष्टं दृष्टं रक्तिं च तरन्ति धारयन्ति च

बीणावाद्यस्वरूपमिति धातवः । प्रहारविशेषजन्याः स्वराः ।"

(Vide ibd—Page 95)

In short, the word here means the notes produced by special or peculiar type of strokes on the Vina strings.

The author, we are afraid, has not lucidly explained what he means by तानविशेषः and स्वनामख्याततानविशेषः but the word धातु in the expressions भिन्नधातु and धातोर्नवनवत्वञ्च appears simply to mean the गेयस्वराः i.e. the notes that are sung. Of course, thanks to the author, he has given the alternate interpretion with the word, अन्ये तु and has quoted वाङ्मातुरुच्यते गेयंधातुरित्यभिधीयते which helps us to arrrive at the real implication of the word 'Dhatu' in the hemistitch. It simply means that the stanza other than the Dhruva or refrain should be sung with notes other than those used in the refrain part.

The last type of Ksudrageeta is Panchali which, according to Hari Nayaka, is derivable from the word 'Pancha' in the sense of extensive number of stanzas.

"अतिविस्तीर्णपदता पञ्चः प्रोक्ता मनीषिभिः"

So Panchali is the type of Ksudrageeta having an extensive number of stanzas. This type, too, has two subdivisions, namely, सध्रुवा and अध्रुवा according to the presence in it or absence from it of the Dhruva or the refrain. The author has preferred not to illustrate this type with any of his or others composition as there were, according to him, well-known specimens thereof, such as Krishnavizaya, Valacharita etc. He has also mentioned that Dhruva was commonly known as 'Ghosa' (in Orissa). Before closing the chapter the author remarks that several hybrid types of Ksudrageeta are possible by blending the different types described by him.

The author's last important comment regarding Ksudrageeta is that barring (1) Adi (2) Nissari and (3) Mantha, all other time-measures used in Salagasooda songs could also be used in Ksudrageetas.



CHAPTER - IV

The Geetagunas i. e. qualities that contribute to the charm of Geetas form the subject-matter of the author's discourse in this chapter. The qualities mentioned by him with comments where necessary are as follows :—

(1) Variety with regard to laya (tempo), Yati (pause) etc. of time-measure

(2) Use of different kinds of gamaka (grace)

(3) Lucidity of Matu (the verbal structure) of the geeta

(4) Attractive elaboration of the Raga in which the Geeta is sung.

(5) Recurring novelty in Dhatu (the melodic structure) which, according to the author, should be understood in this context as a special well-known 'tana' (expansion of the melody by a set of closely knit notes in a faster tempo).

(6) Avoidance of repetetions except in respect of the permitted dhatu (for instance the dhruva or the refrain which has to be repeated often).

(7) Adoption of various novel ways in the order of placing or singing tenna (auspicious words), pata (rhythmic mnemonics) and Swara (solfa passages known as Sargam in Hindustani system of music), the tenna being performed only after pata and swara.

(8) Use of Vakyas (sentences) possessing guna, alamkara and rasa, this being the vitally necessary part of a geeta. Obviously this is a guidance for the composer and not for the singer.

We may observe here that the succeeding generations of Oriya poets and composers have tried to keep up these ideals in their compositions as far as possible. The practical performers of Orissa, however have not been able to maintain the glorious ancient tradition on account of circumstances beyond their control. The weakness of the present-day Orissi singers in respect of melodic improvisation is too conspicuous to escape the ears of the connoisseur. It is a sad contrast of Orissa's great past.

The author closes the chapter after elucidating the following technical aspects connected with the actual performance—

(1) Laya (tempo or time) which may be Vilamvita (slow) Madhya (medium) or Druta (fast). He records, in this connection, the view of those who would favour application of particular tempos in particular time-measures, such as, slow tempo in the time-measure named yati etc. and fast tempo in the time-measure named Triputa etc. This view with all its implication has been recorded in Sangeetanarayana in the following verses—

त्रिपुटोपाड्डमण्ठैकतालीझम्पासु च द्रुतः ।
आदौ कुडुकनिःसारौ लयो मध्योऽभिधीयते ॥ ४६८ ॥
रूपके चाड्डताले च यतौ ज्ञेयो विलम्बितः ।

(Vide Page 74)

According to this, the distribution of time-measures under the three different tempos would be—

Fast—1. Triputa, 2. Upadda, 3. Mantha, 4. Ekatali, 5. Jhampa,
Medium—1. Adi, 2. Kudukka, 3. Nissari.
Slow—1. Roopaka, 2. Adda, 3. Yati.

Our author has also recorded the other view which favours freedom of application of any tempo in any time-measure. The author himself has kept silent on this point.

(2) Yati—The three kinds of yati i.e. the order of application of tempo are (a) Sama, where the same tempo is maintained from the beginning to the end of singing a song, (b) Srotobaha, where the singing starts in the slow tempo, adopts the medium tempo towards the middle and the fast towards the closing part and (c) Gopuchhika which is the reverse of Srotobaha i e. where the order of tempo is fast, medium and slow respectively in the initial, intermediate and closing stages of singing.

(3) Graha—The manner of co-ordinating the verbal aspect of the composition with the rhythmic aspect so that both can meet artistically at a certain point and start moving in cycles. This, technicallly, may be understood as the process of syncopation.

The graha is also of 3 kinds, namely—

(a) Anagata—when singing (or playing) the composition begins slightly before the beat of rhythm,

(b) Sama—when the timing of the song and that of the rhythm start together, and,

(c) Ateeta—when singing (or playing the composition starts slightly after the commencement of the beat.

The implication of graha can very well be understood through the analogy of a running race. The start-gun is fired and the runner starts running simultaneously with the boom. The Sama graha is just the same.

If the gun is fired and the runner starts and a second or two after that, we compare it to Atita graha and the reverse of this to Anagata graha. This aspect is technically known as syncopation.

Our author has explained the matter with examples taken from the compositions of Gandharvaraya, his son Nimai and of Sangeetaraya all of whom must have been reputed musicians of Orissa of those lamented days when the culture of music was a prestigious pastime, profession or aesthetic guest of the people of Utkal—the land of Kala or the fine-arts.

(4) Mana—The peculiar steps of rhythm and sound that are exhibited i.e. the percussion instrument so as to mark the close of the time-measure cycle are known as Mana. In current practice, the Mana i.e. Hindustani system ends exactly on the first beat of the time-measure cycle which must terminates in the Dhruva (Sthayee) or refrain. But it appears from the observations made and the quotation given by our author that the later medieval practice of applying the closure gave recognition to alternative methods.

Firstly, if the mana could end on and coincide with the second 'Kala' (part or division) of the refrain it was known as Vardhamana and if it did so in the last part of the refrain it was known as Heeyamana.

(5) Gamaka (graces or oscillations)—Fifteen kinds of these have been given with their characteristics.



CHAPTER - V & VI

Chapter-V of G. P. has been devoted to the definition and description of Ragas and Chapter-VI to Jati Swara, Grama and Shruti. The two chapters have been respectively named Raganirnaya and Swaranirnaya. It is convenient to summarise firstly Chapter-VI.

(A) Shruties and swaras— There are twenty two Nadis (probably minute vein-like things) in the heart, throat and head of human beings. Through the impact of wind travelling upward from the navel, twenty two audible sounds or Shruties are produced. Each of these sounds is higher in pitch than its preceding one. They are respectively low (mandra) medium (madhya) and high (tara) in the heart, throat and head (palate) Sound (nada) is also produced in the navel and the mouth. Such sounds are respectively extremely mild and artificial.

The shruties can be demonstrated and experienced through instruments like the Vina but can hardly be expressed in the throat which gets befouled due to phlegm. The swaras (musical notes) Sadja (do), Risabha (re), Gandhara (me), Madhyama (fa), Panchama (sol), Dhaivata (La) and Nisada (Si) are born out of the Shruties They are also known as Sa, Ri, Ga, Ma, Pa, Dha and Ni. They respectively occupy 4, 3, 2, 4, 4, 3 and 2. Shruties and have their seats on the last of their respective Shruties. They have three places, namely low, middle and high and are always qualified by the Shruties. They have their own capacity to please or colour the mind of the listener.

On the basis of their mutual relationship and the part played in creating aesthetic joy through Ragas, the above seven swaras can be classified either as Vadi (Sonant), Samvadi (consonant), Anuvadi (assonant) or Vivadi (discordant) The swara that is most frequently used in a Swara-composition and plays the most important role in establishing or stabilising the spirit or mood of a Raga is known as Vadi. The Swara that has same number of Shruties as the Vadi is known as Samvadi with the exception that despite satisfying this condition Ma and Pa can not have Vadi-Samvadi relationship. As regards Vivadi swaras there are divergent views According to one school of opinion Ga and Ni are Vivadies of all other swaras while the other school of opinion Ga is the Vivadi of Ri while Ni is the Vivadi of Dha. According to another school, Ri is the Vivadi of Ga while Dha is the Vivadi of Ni. Swaras that are neither Vadi nor Samvadi nor Vivadi are Anuvadies. Vadi is the king of swaras used in a Raga, Samvadi is the minister and the Vivadies are enemies of the Vadi. The Anuvadies are the followers of the king as well as the minister. While the Vadi Swara establishes the Raga, the Samvadi reinforces it. Hence their

relationship is conceived of as that between a king and his minister. The Anuvadies are almost neutral or at best passively support the Vadi and Samvadi swaras.

We will have a few more words to say our author's treatment of the relationship of swaras after we finish discussing the Gramas (basic scales). But one thing which appears to be an omission on the part of our author is his complete silenee on the two swaras Antara Gandhar and Kakali Nisada which no musicologist can afford to neglect.

Grama :—In common parlance a Grama means a village where people live in dwelling houses set up at certain distance from one another. A Grama in music is an arrangement or placing of swaras at a fixed distance from one another, the distance being reckoned in terms of the relevant number of Shruties. These shruties, as we have seen, are sounds, each higher than its preceding one. So when it is said that a certain swara is at a distance of four shruties apart from another, it amounts to saying that one is higher (in pitch) by four shruties.

In a Grama the swaras are deemed to have their location at intervals of a fixed number of shruties. It is generally mentioned in the ancient and medieval music works that Sa, Re, Ga, Ma, Pa, Dha and Ni have intervals respectively of 4, 3, 2, 4, 4, 3 and 2 shruties. This amounts to saying that Sa has a position which is 4 shruties apart from or higher than the position of Ni; Re has a positon which is 3 shruties apart from or higher than the position of Sa and so on. If the seven Swaras from Sa to Ni have their positions as shown above, the arrangement in its entirety is known as Sadja Grama or the basic Scale of Sa. The name Sadja Grama indicates that Sa is the first "dweller" of the Grama—the village consisting of the dwelling—houses of the seven swaras.

Now can we not conceive of any other arrangement of placing the swaras—at distances other than in the order of 4, 3, 2, 4, 4, 3 and 2 shruties apart ? For example, can we not place the Swaras at distances of 4, 2, 3, 3, 4, 4,

and 2 Shruties apart and call it a Grama ? The answer may be 'yes', but that will be a Grama or village of Swaras lacking consonant or sweet relationship between the Swaras as prevailed in the Sadja Grama. Why so ? Because the first swara of a Grama must have consonance with either the 4th or the 5th Swara placed after it. Consonance comes when two Swaras stand at a distance either of 9 shruties or 13 shruties apart. It is an eternal, accrestic truth.

Now let us take the Sadja Grama where, as we have seen, the 7 Swaras from Sa to Ni stand at intervals of shruties as shown in the diagram below :

(A) Sa 3 Re 2 Ga 4 Ma 4 Pa 3 Dha 2 Ni (4 Higher Sa) Scrutiny will show that the first or leading swara Sa here has a note Ma which is at a distance of 3+2+4=9 Shruties apart from itself. In addivion, Sa has another note Pa which is at a distance of 3+2+4+4=13 Shruties apart from itself. So, this Grama or village of Swaras has two dwellers having cordial relationship with Sa. Hence this can be taken as a happy Grama where the dwellers have been placed happily with both the 4th and 5th notes counted from Sa having consonance with it.

The definition of a Grama as adopted in G. P. is—

'स्वराणां सुव्यवस्थानां समूहो ग्राम इष्यते'

The entire cluster of notes placed at proper intervals and taken together is known as a Grama.

Now let us look at the following cluster of seven notes placed at Shruti-intervals suggested earlier for the purpose of analysis—

(B) Sa 2 Re 3 Ga 3 Ma 4 Pa 4 Dha 2 Ni (4 Higher Sa). Here the 4th note and the 5th note Ma and Pa respectively are at distances of 2+3+3=8 Shruies and 2+3+3+4=12 Shruties apart from Sa. Hence both lack consonant relationship with Sa, the first and the leading note. Again, barring, Ga and the 4th note counted from it i. e. Ni which stand 13 Shruties apart

and have consonance between themselves, no other pair of notes has consonance between its members. Hence this cannot be a Grama When the notes are sung, the result will be discord, dissonance and noise in the garb of music. On the other hand the Sadja Grama when analysed will reveal further consonant relationship between other notes than between Sa and Ma as well as Sa and Pa which we have already seen.

So this Sadjagrama was the fundamental and the most favoured basic scale of Indian music in the ancient period of its existence and also during the medieval period.

Let us now say the few more words which we reserved earlier about the Samvadi relationship between two notes.

Our author says that Swaras except Ma and Pa having equal number of Shruties are Samvadies to one another. Now a glance at the Sadja Grama [Diagram (A) above] will show that Ma and Ni do not have equal number of Shruties, the former having 4 and the latter, 2. Yet, they are Samvadies to each other because they have, between them, an interval of (4+3+2)=9 Shruties. So the Bharatanatyashastra Says

'ययोश्च नवत्रयोदशकश्रुत्यन्तरे तावन्योन्यं संवादिनौ ।'

B. N. S. (M.M.) Chapter-28, Page-3.

But it is inscrutable how Matanga, the author of Brihaddesi, the next great music treatise after the B. N. S., imposed the additional condition of equal number of Shruties for two notes to be consonant to each other. संवादिनस्तु पुनः समश्रुतिकत्वे सति त्रयोदशनवान्तरत्वेनाववोद्धव्याः — these are the words of Matanga (Brihaddesi Page-14)

For the purpose of understanding Indian music, the above-quoted sentence of Bharatanatyashastra is of immense importance.

Now let us turn our attention to Madhyama Grama, the second basic scale of ancient Indian music, mentioned by almost all the later musicologists even after the Grama had become obsolete centuries ago.

पञ्चमश्चेन्निर्विकारी षड्जग्रामस्तदोच्यते ।
यद्युपान्तश्रुतिस्थोऽयं ग्रामःस्यान्मध्यमस्तदा ॥

This is the definition of Madhyama Grama quoted by our author. It means that when the Swara Pa stands on its penultimate Shruti instead of standing its normal position then the arrangement of notes so formed is known as Madhyamagrama. The following diagrams will show the position of Swaras in this scale as well as the sçale of Sa i. e. Sadjagrama.

Madhyamagrama—Ma 3 Pa 4 Dha 2 Ni 4 Sa 3 Ri 2 Ga (4 Ma)
Sadjagrama Sa 3 Ri 2 Ga 4 Ma 4 Pa 3 Dha 2 Ni (4 Sa)

Our author has left nothing more for the readers for a clear understanding of the two Gramas, except quoting the Sloka given above. He has not shown the distance at which the 2? Shruties stand from one another nor has he given any clue as to how the Panchama note of the Madhyamagrama can be placed on its penultimate i. e. the 3rd Shruti. He has remained completely silent on the two important notes Antara Gandhara and Kakali Nisada. He has not spoken anything about the Saranachatustayi i.e. the four processes by which alone the value of Shruties in the Sadjagrama and their positions therein can be determined whereafter, and on no account before that only, can the Madhyamagrama be formed. He has not shown which of the Swaras are Samvadies therein.

From these ambiguities, one may conclude that either the author himself lacked the experience of gramas or presumed his readers to be in possession of all the knowledge in respect of the Gramas. One may however, without the least fear of being called a cynic or a doubting Thomas, think that the ancient system of Gramas had gone into disuse either due to the impact of the mela system, infiltrated into the domain of Indian music by the Muslims through the connivance of helpless Indian musicians sheltered in the courts of the Sultans and Nawabs or that the Grama system had lost its utility on account of invention and use of fretted musical instruments. As a consequence of this the Gramas and Moorchhanas of ancient Indian music by which the old Ragas had been determined, defined and described had become unintelligible

by the 16th Century or had become the esoteric inheritance of a limited circle. It is not improbable, therefore, that our author Krishnadasa, being a product of decadence, did not himself possess adequate knowledge in respect of Grama, Moorchhana, Shruti etc. so as to impart it to his readers or it may be that his main object being the analysis and exposition of Geetas, he preferred to be laconic on other topics.

Be it as it may, a clear knowledge of the Gramas is vitally necessary for a proper appreciation or comprehension of the Ragas described in Chapter-V of the G. P. Hence, we shall very briefly show certain traits of the Gramas. The two Gramas—Sadjagrama and Madhyamagrama - are again shown below diagrammatically—

Sadjagrama— Sa 3 Re 2 Ga 4 Ma 4 Pa 3 Dha 2 Ni (4 Sa)
Madhyamagrama—Ma 3 Pa 4 Dha 2 Ni 4 Sa 3 Re 2 Ga (4 Ma)

It can easily be seen that it is only the 3rd note Dha of the Madhyamagrama that really differentiates the Grama from the Sadjagrama. Whereas the 3rd note of the Sadjagrama stands 2 Shruties after i. e. above Re, (the second note of the Sadjagrama) the 3rd note of the Madhyamagrama stands 4 Shruties after i.e. above Pa (the second note of the Madhyamagrama). If this 3rd note is eliminated from either Gramas and the other notes i.e. Ma, Pa, Ni, Sa, Re, Ga of the Madhyamagrama and Sa, Re, Ma, Pa, Dha, Ni of the Sadjagrama are played successively, the two sets of notes will hardly create any difference in auditory effect. This is so because the notes owe their character almost solely to the intervals of height between themselves and due to their height from the tonic.

Again, if the intervals between the Swaras of the Madhyamagrama are kept in tact and the Swaras are made to adopt the names of the Sadjagrama-Swaras, then Ma, Pa, Dha, Ni, Sa, Re and Ga will become Sa, Re, Antara Ga, Ma, Pa, Dha and Ni of the Sadjagrama. The third note of the Madhyamagrama being 4 Shruties higher than its preceding note (and not 2 Shruties higher like the 3rd note of the Sadjagrama). it will need to be distinguished by a different name i. e. Antara Ga. But for this 3rd note Antara Ga, no difference could be felt between the original Sadjagrama and this adopted or assumed Sadjagrama.

One more thing however will be remarkable, namely, whereas there was consonance (interval of 13 Shruties)-Samvad-between the 3rd note-Ga and the 7th note-Ni of the original Sadjagrama, there is no such Samvad between the Antara Ga and Ni of this assumed Sadjagrama because Antara Ga being two Shruties further up from the original Ga, the original interval of 13 Shruties has now been proportionately diminished and has become an interval of 11 Shruties. If we try to re-establish the original relation between the 3rd and the 7th note, then we shall have to up grade the present position of Ni by 2 Shruties. If we do so, the Ni will be proportionately higher in pitch, will be another Ni and will need to be distinguished by a new name. That will be the Kakali Ni of ancient Indian music.

It is important to remember in this connection that in the ancient system of music, all the 'Jaties' (i. e. the sophisticated compositions) could not be played or sung within the ambit of any single Grama. Some Jatiss the Sadji, Arsabhi, Dhaivati Sadjakaisaki etc. required the use of notes of the Sadjagrama while others like Gandhari, Madhyama, Nandayanti etc. required to be played or sung in the Madhyamagrama.* So the Vinas required frequent alteration of tuning i. e. from Sadjagrama to Madhyamagrama and vice versa But necessity being the mother of invention, the secret of converting one Grama to another was found. It is nicely expressed in the following verses of Dattila –

गान्धारं धैवतीकुर्याद् द्विश्रुत्युत्कर्षणाद् यदि ।
तद्वशान्मध्यमादींश्च निषादादीन् यथास्थितान् ।।२६।।
ततोऽभूद् यावतिथ्येषा षड्जग्रामस्य मूर्च्छना ।
जायते तावतिथ्येव मध्यमग्राममूर्च्छना ।।२७।।
श्रुतिद्वयापकर्षेण गान्धारीकृत्य धैवतम् ।
पूर्ववन्मध्यमाद्याश्च भावयेत् षड्जमूर्च्छना ।।२८।।

In short if the Ga of Sadjagrama is raised by two Shruties it can become the Dha of madhyamagrama and if the other notes are allowed to remain as

* For details vide B. N. S. Chapter 28/52-53 (Baroda).

and where they are we get the Madhyamagrama. Likewise, if the Dha of Madhyamagrama is lowered by two Shruties it can become the Ga of Sadjagrama and if other notes remain status quo, we get the Sadjagrama.

Unfortunately these small tricks became obscure after the 12th-13th centuries. The musicologists made mention of the Gramas, Murchhanas (plagal scales derived from the two basic scales), Shruties and Jaties etc. as a matter of routine or out of reverence for antiquity without perhaps knowing their full significance and practical use.

Our author, it may be noted, has not mentioned the Moorchanas except in the line :—

'मूर्च्छनातानादयश्चाकरेभ्यो ज्ञातव्या:'

He has just given the bare name of the 18 Jaties which, he says, are the mothers of the Ragas.

As regards the role of Swaras in the Ragas, he has given the traits of Grahaswara, Amsaswara (which is also the Vadiswara of the Raga concerned) and the Nyasaswara.

With these data, let us examine how Ragas have been dealt with by the author in Chapter-V of G. P.

Our author begins his treatment of Ragas with a curt definition thereof with similar comments on the class of Ragas as follows—

ये रञ्जयन्ति चित्तं ते रागा: स्वरसमाश्रिता: ।
सम्पूर्णा: षाड़वास्तद्वदौडुवाश्चेति ते त्रिधा ॥
ते क्रमेण प्रवर्तन्ति सप्तषट्पञ्चभि: स्वरै: ॥
सम्पूर्णा: सप्तस्वररागा: । षाड़वा: षट्स्वररागा: । औडुवा: पञ्चस्वररागा: ।

Essentially the definition adopted by the author does not apparently differ from those given by Matanga, the earliest of the known musicologists to have defined Raga. At page 81 of his Brihaddesi one comes across two definitions offered by Matanga, namely,

(A) स्वरवर्णविशेषेण ध्वनिभेदेन वा पुनः ।
रज्यते येन यः कश्चित् स रागः सम्मतं सताम् ॥ २८० ॥

अथवा—

(B) योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः
रञ्जको जनचित्तानां स च राग उदाहृतः ॥ २८१ ॥

But we come across another, too, namely,

(C) स्वरवर्णविशिष्टेन ध्वनिभेदेन वा पुनः ।
रज्यते येन सच्चित्तं स रागः सम्मतः सताम् ॥

Definition (c) appears to be either the original version of (A) or an amended echo of it. The first supposition is based on the fact that it has been quoted by Kallinatha, the commentator of Sangitaratnakara, who has ascribed its authorship to Matanga. (Vide Page-2 Sangeetaratnakara, Vol. II, Chapter-II) The other commentator Simhabhoopala has also quoted it but has ascribed its authorship to Sangeetasamayasarakara (vide Page-3-Ibid) but the Sangeetasamayasara of Parswadeva in its I Trivandrum (1925 edition) goes without it. In view of the severely corrupt text of Matanga's Brihaddesi in its I Trivandrum (1928 edition) and the agreement of the reading adopted by both the commentators of Sangeetaratnakara, we are inclined to take it as the original text of the Sloka.

Needless to say, definition (c) restricts the application of the term Raga only to those compositions of Swaras which 'colour' the mind i. e. evoke the aesthetic joy of 'noble minds' or intellectually advanced minds by different kinds of sounds consisting of Swaravarnas. 'Varna' here has been used in a technical sense, meaning melodic movement. 'The action of singing', according to the musicological definition, is Varna.

गानक्रियोच्यते वर्णः.........

Four kinds of Varnas or melodic movements have been recognised from ancient times in Indian music. Even the Bharatanatyashastra has done it—

अत ऊर्द्ध्वं प्रवक्ष्यामि वर्णालङ्कारलक्षणम् ।
आरोही चावरोही च स्थायीसञ्चारिणौ तथा ॥
वर्णाश्चत्वार एवैते अलङ्कारास्तदाश्रयाः ॥१४॥

B N. S. (Baroda)—29

So the Swara composition will have these 4 types of melodic movement namely, Arohi (ascending), Avarohi (descending), Sthayee (level or lingering on the same note) and Samcharee (wandering, which is movement involving all the other types i. e. Arohi, Avarohi and Sthayee).

Definition (A) of Raga has been perhaps echoed in the following definition found in the Sangeetadamodara of Subhamkara, namely,

यैस्तु चेतांसि रज्यन्ते जगत्त्रितयवर्तिनाम् ।
ते रागा इति कथ्यन्ते etc.

S. D. Page-34.

According to this a Raga can colour the minds of all living beings of the three worlds and charm them.

But the practical definition of Raga has been given by Kallinatha, the commentator of Sangeetaratnakara. He says,

'दशलक्षणलक्षितं गीतं रागशब्देनाभिधीयते'

S. R. Vol. II, Page 32.

Kallinatha seems to have framed the above from the following utterances of the very ancient musicologist Kasyapa (who is quoted even by Matanga and by Kallinatha himself)—

क्वचिदंशः क्वचिन्न्यासः षाड़वौडुविते क्वचित् ।
अल्पत्वं च बहुत्वं च ग्रहापन्याससंयुतम् ॥
मन्द्रतारौ तथा ज्ञात्वा योजनीया मनीषिभिः ।
ग्रामरागाः प्रयोक्तव्या विधिवद्दशरूपकाः ॥

Ibid—Page 33.

Thus a Raga must possess the following ten traits besides employing the four kinds of melodic movement—

1. It must have an Amsa Swara. This is also known as Vadi Swara. This note serves as the main seat of the Raga which mostly emantes from this note. It controls the limit of the upward and downward movement of the Raga in the higher and lower octaves. It is the most frequently used note. All other notes are subservient to it. It may be taken in the sense of 'tonic'.
2. It must have a fixed. starting note or Graha swara.
3. It must have a fixed closing note or Nyasa swara.
4. It must recognise some notes where it can rest temporarily.
5. It may have some fixed note or notes which should be completely omitted or passed over with a slight touch.
6. It must recognise certain notes which are to be used frequently.
7. It must recognise a limit in its down-ward movement.
8. It should also recognise a limit in its ascending movement.
9. It should observe the rules of Sadavatva.
10. It should observe the rules of Ouduvatva.

The last two traits really belonged to Jaties because Sadava (hexatonic) and Ouduva (Pentatonic) Ragas were regarded later on as two separate classes as distinguished from the Sampoorna (Heptatonic) Ragas. Our author also recognised, as we have already seen, these three classes of Ragas. Besides these he has also recognised a class known as Samkeerna (mixed). The author has defined or described 23 Heptatonic Ragas, 12 hexatonic Ragas, 13 Pentatonic Ragas and has pointed out the constituents or members of 10 mixed Ragas.

Let us now take a Raga as described by our author. The first one to have been taken by him is the heptatonic Shreeraga which has been described as follows :—

षड्जन्यासग्रहांशोऽयं श्रीरागः स्वल्पपञ्चमः ।
षाड्जीजातिसमुत्पन्नः षड्जग्रामसमाश्रितः ॥
सायंगेयो रसे वीरे शृंगारे चेति निश्चितः ॥
इति श्रीरागः ॥

The above description gives us the following information about Shreeraga :—

1. It is a Raga of the Sadjagrama.
2. It is derived from Sadjijati.
3. Being a Raga of the Sampoorna (heptatonic) class it can use all the seven notes of the basic scale.
4. Sadja (Sa) is its Amsa swara as well as its graha (initial) swara and nyasa (closing) note. Thus the note Sa is most frequently used in this Raga and its most important note.
5. The note Pa is very sparingy used in it.
6. It is sung or played in the evening hours.
7. It should be applied in the Veera (heroic) and Shringara (erotic) sentiments.

The very first thing that may appear to us of the modern age as striking is the absence of the adjectives like Teevra (Sharp), Komala (flat) or Shuddha (unaltered) and Vikrita (altered) in specifying the notes that are used in Shreeraga. This requires a little explanation.

In the ancient music system only seven principal notes were recognised. Of course two other intercalary notes namely Antara Ga and Kakali Ni were also used. Except Ga and Ni, no other note had any variant either in the form of its sharp or flat variation. But then was the ancient music going without sharp or flat sounds and was all music confined to the seven normal and the two intercalary notes ? The answer to this is a 'no'. Although not recognised by any separate name such as C- sharp or B- flat of modern times, the notes were in practical use.

It may be observed here that the Amsa swara or the tonic of a Raga determined its scale. Thus, if a Raga belongs to the Sadjagrama and its Amsa (tonic) swara is Ga, the scale (in the modern sense) would be —

Ga 4 Ma 4 Pa 3 Dha 2 Ni 4 Sa 3 Re (2 Ga).

It may be observed that 4th of this scale i. e. Dha is situated at an interval of 4+4+3=11 Shruties from the tonic Ga, although its normal position shows an interval of 9 Shruties. So the note here is a sharp 4th and would resemble Ma teevra (sharp) in the normal scale starting from Sa. Similarly, the 3rd note Pa (which would be called Ga in case the names of the notes of the normal scale of Sa were to be adopted or substituted for those that are there now) is also sharp-rather extra-sharp; because the 3rd note in the normal scale of Sa had an interval of only 5 Shruties after Sa but now the interval is of 8 Shruties.

Let us take another instance where Pa is known to be the Amsaswara of a Raga belonging to the Sadjagrama. The scale in this case will be—

Pa 3 Dha 2 Ni 4 Sa 3 Re 2 Ga 4 Ma (4 Pa)

Here the 6th note Ga has an interval of 3+2+4+3+2=14 Shruties from the tonic Pa. In the normal scale of Sa it had an interval of 3+2+4+4+3=16 Shruties. Thus the 6th note has now come down 2 Shruties. So this lowering has converted it into a flat note.

So it can be seen that almost all possible sharp and flat notes were available and were in practical use in ancient Indian music. The remarkable fact, however, was that even after the character and position of a note altered slightly (by actually becoming either sharp or flat in the modern sense) it was allowed to retain its previous name. Perhaps the main point of difference with the present system lies in the fact that in ancient music change of tonic was preferred to change of note-positions and the names of notes which the latter process would necessitate In present day Indian classical music. Sa is almost always the tonic. Hence we have to adopt new names for the flattened or sharpened notes which we have to use in different Ragas. When the ancient process was discarded during the medieval period and Sa was made the tonic

for all theRagas, the positions of all other notes-sharps, flats, extra-sharps, extra-flats had to be fixed and named. And the result was a huge mess of confusing names adopted by different authors right from Sarngadeva (middle of the 13th century A. D.) to Ahobala and others of the 17th century A. D.

Let us now resume our review of Shreeraga as outlined by our author. By stating that the Raga is one belonging to the Sadja Grama and by stating that Sa is its Amsa swara, he has left us in no doubt about the note-positions to be adopted in singing the Raga. They will be—

Sa 3 Re 2 Ga 4 Ma 4 Pa 3 Dha 2 Ni (4 Sa higher) and so on in the other octaves too.

The other important indication given in the description is that the note Pa is sparingly used in Shreeraga and that it is played or sung during evening hours. The description has also given Sa as the Graha and Nyasa Swara.

The next important trait of Shreeraga as given the description is that it is born or derived from Sadji Jati. But how does this information help us ? as the author has not himself given us any details about this Sadji Jati ? Let us then take the help of Sangeetaratnakara for the details. The description of Sadji there is —

षाड्ज्यामंशाः स्वराः पञ्च निषादर्शभवर्जिताः ।
निलोपाष्ताड़व सोऽत्र पूर्णत्वे काकली कचित् ॥६०॥
सगयोः सधयोश्चात्र संगतिर्वहुलस्तु गः ।
गांधारेऽंशे न नेर्लोपो मूर्च्छना धैवतादिका ॥६१॥
त्रिधा तालः पञ्चपाणिरत्र चैककलाऽदिकः ।
क्रमान्मार्गाश्चित्रवृत्तिदक्षिणा गीतयः पुनः ॥६२॥
मागधी संभाविता च पृथुलेति क्रमादिमाः ।
नैष्क्रामिकध्रुवायां च प्रथमे प्रेक्षणे स्मृतः ॥६३॥

विनियोगो द्वादशात्र कला अष्टलघुः कला

S. R. 1/7/

This shows that in Sadji Jati barring Re and Ni all the other Swaras, namely, Sa, Ga, Ma, Pa and Dha can be the Amsa swaras (of course one only in any particular composition. We are concerned with the Sadji which has Sa as its Amsa). The hexatonic form of Sadji can be obtained by dropping the note Ni. The Ni becomes Kakali in the complete (heptatonic) form of Sadji. It has combination of Swaras Sa and Ga as well as Sa and Dha; Ga is frequent; In the case of Sadji with Ga taken as the Amsa, the Ni should not be omitted. The Moorchhana is that beginning with Dha (i.e. Uttarayata). The rest of the above description does not concern us here.

Now the question is—What purpose is served by stating that Shreeraga is derived from Sadji Jati ? Can we adopt any trait of Sadji Jati for Shreeraga in case it is felt necessary ? For example, can we use Sa - Ga and Sa-Dha note combinations in Shreeraga especially as our author has not enlightened us in this respect ?

Before we discuss these, it seems desirable to refer to the source from which our author's description of Shreeraga is supposed to have been adopted.

We have pointed out that Hari Nayaka. the author of Sangeetasara, has very often been quoted by our author. In fact almost each of the author's descriptions of Ragas tally almost word for word with those found in Hari Nayaka's Sangitasara which is admittedly an abridged version of Sarngadeva's Sangeetaratnakara. Shreeraga has been described therein as follows :—

षड़्जे षाड़्जीसमुद्भूतं श्रीरागं स्वल्पपञ्चमम् ।
सन्यासांशग्रहं मन्द्रगान्धारं तारमध्यमम् ।।१५६।।
समशेषस्वरं वीरे शान्तिश्रीकरणाग्रणः ।

S. R. —2/2

Our author's description of Shreeraga undoubtedly contains the main elements found in Ratnakara-description, omitting the Mandra (lower) limit and the Tara (higher) limit of the Raga movement which, according to Ratnakara, is Ga and Ma respectively.

Commenting on the above Kallinatha has the following observations to make—

"श्रीरागे .गान्धारनिषादयोर्मध्यमषड्जादिमैकैकश्रुत्या-
श्रयणेन त्रिश्रुतित्वे शास्त्रविहितेऽपि षड्जमध्यमयो-
रशास्त्रविहितत्रिश्रुतित्वकरणयोरर्धवैशसम् । तत्रैव
ऋषभधैवतयोर्गान्धारनिषादादिमश्रुत्याक्रमणेन प्रत्येकं
चतुःश्रुतित्वं वा शास्त्रविहितम् ।"

Ibid—Page 115.

"In Shreeraga Ga takes away the first Shruti of Ma and Ni takes away the first shruti of Sa and thereby they become notes of three Shruties. This is justified by Shastras. Even then as Ma and Sa thereby become notes of three Shruties each it is a violation of Shastras. Of course seizure of each of the first Shruties of Ga and Ni by Re and Dha respectively and thereby becoming four-shruti notes is justifiable".

If these comments of Kallinatha on the Shreeraga of his days (middle of 15th century A.D.) are true, the scale of Shreeraga will stand as follows—

Sa 4 Re 2 Ga 3 Ma 4 Pa 4 Dha 2 Ni (3 Sa)

Kallinatha's comments in respect of some notes and Ragas are also extremely valuable. He says that the note Pa which, as a note of 4 Shruties in the Sadjagrama and as one of 3 Shruties in the Madhyamagrama, was serving as a distinguishing mark between the two Gramas was being used in only one form in all the Ragas.

This means that during his days only one Grama (must be the Sadja-grama) was in use; For, Ramamatya's Swaramelakalanidhi (1550 A.D.), written just a century after Kallinatha's commentary, emphatically speaks of the survival of only Sadjagrama. Kallinatha's comments in respect of Ragas Andhali Karnatagouda, Madhyamaditodi leave us in no doubt that Sa was beginning or had already begun to be used as the tonic of all Ragas.

Again, the comments of Simhabhoopala,* the other commentator of S. R. in respect of Shreeraga shows that the rules regarding Grama of the Janaka Jaties were not applicable to Ragas-perhaps because Ragas had changed their melodic structure as a consequence of change in their note-positions.

One more point of curiosity is the suggested application of Shreeraga in both the heroic and the erotic sentiments (Rasas) as against the recommention of Sangeetaratnakara for its application only in the heroic sentiment.

We know that certain Rasas have been associated Ragas from very early days. Eight Rasas have been recognised in the B. N. S. where application of specific Jaties has been recommended for specific sentiments. It has been said there—

षाड्जीत्वथार्षभी चैव षड्जर्षभग्रहस्वरात् ।
वीररौद्राद्भुतेष्वेते (वीरेऽद्भुते च रौद्रे च) प्रयोज्ये गानयोक्तृभिः ॥१॥

B. N. S. (Baroda)—Chapter 29.

Shreeraga having been supposed to have been derived from Sadji Jati, one can understand the justification of its application in the heroic sentiment. One could even swallow the suggestion of its application in the Adbhuta (marvellous) sentiment because, according to B. N. S., it emanates from the heroic sentiment—

श्रृङ्गाराद्धि भवेद्धास्यो रौद्राच्च करुणो रसः ।
वीरच्चैवाद्भुतोत्पत्तिर्विभत्साच्च भयानकः ॥३६॥

— Ibid.

This means, the comic (Hasya) originates from the erotic (shringara), the pathetic (Karuna) from the furious (Roudra), the marvellous (Roudra) from the heroic (Veera) and the trrible (Bhayanaka) from the odius (bibhatsa) sentiment.

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* षाड्जीसमुद्भूतत्वेनैव षड्जपञ्चमोप्तन्नत्वे लब्धेऽपि पुनः षड्जग्रामकथनं रागेषु जनकजातिग्रामनियमो नास्तीति सूचयितुम् । Ibid—Page 116.

But it is extremely difficult to accept that Shreeraga can be, as mentioned in G. P., applied both in the erotic and heroic sentiments, these being far from compatible with each other.

We do not have the scope here for a detailed discussion on the relationship of Ragas and Rasas. We must however caution readers not to accept credulously all that is often found in this respect in the later medieval music treatises.

It is perhaps interesting to note Shreeraga is now sung in the Hindustani system with flat Re, flat Dha and sharp Ma, as a Penta-Heptatonic Raga, omitting Ga and Dha in the ascent. The Karnataki (South Indian) system, however retains perhaps what really was the scale of Shreeraga as described in the S. R., (omitting the notes Ga and Ni in the ascent as in the Hindustani system).

Now let us take another Raga, namely, Mallara which is described as follows :—

मल्लारः स-प-हीनोऽयं सञ्जातः पञ्चमान्वये ।
धैवतांशग्रहन्यासो ग-मन्द्रस्तारसप्तमः ॥
स्ववाञ्छितरसे गेयस्तोयस्यागमने वुधैः ॥

This gives us the following features of Raga Mallara—

1. It is derived from the family of Panchama (Raga ?)
2. It is devoid of Sa and Pa.
3. Dha is its Amsa, Graha and Nyasa.
4. Its range of movement extends from Ga in the lower Octave to Saptama i. e. Ni in the higher.
5. It can be sung in the desirable sentiment when rains come.

The first question here is what is the family of Panchama. Is it Panchami Jati or Panchama Raga ? For clarification of these, reference to Sangitaratnakara is necessary. Malhara is described there in as follows :—

आन्धाल्युपाङ्गं मह्लारः षड्जपञ्चमवर्जितः ।
धन्यासांशग्रहो मन्द्रगान्धारस्तारसप्तमः ॥५५ ॥

S. R. 2/2

The definition in G. P. undoubtedly owes its origin to this and is substantially the same as this. Mallhara is shown here as an Upanga Raga of Andhali which (vide S. R. 2/2/151) is a Bibhasa of Daksinatya—a Bhasaraga of Suddhapanhcama Raga. This Suddhapanchama* according to its definition (vide S. R. 2/2/148-150) is derived from Madhyama and Panchami Jatis which belong to the Madhyamagrama.

One cannot help observing here painfully that a musicologist describing a Raga should not expect his readers to be research-scholars who may not find it discouraging to undertake the trouble of locating the mere scale of a Raga. The description should be self sufficient even if it lacks all details.

What may appear strange to modern students analysing the description of Mallara Raga as given in the G. P. (as well as in S. R.) is the omission of Sa from the notes constituting the Raga. It is beyond the comprehension of a person, acquainted with only the modern system of Indian music, how the tonic Sa can be omitted from any Raga ! But we have already touched this aspect of the ancient system which could omit any note from any Raga because Sa was not regarded as the tonic of all the Ragas and the tonic could be any other note.

In Raga Mallara, Dha has been recognised as the Amsa or tonic. So the relevant scale (in Madhyamagrama to which the Raga belongs) will be—

Dha 2 Ni 4 Sa 3 Re 2 Ga 4 Ma 3 Pa (4 Dha)

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* The Suddhapanchama is also known as Choksapanchama vide Matanga's Birhaddesi. Choksapanchama still lives, at least in its name, in Orissa's music where it is known as 'Choksi'. The Choksi compositions in Oriya are very similar metrically to the Aksiptika 'Jayavisamanayana' etc. given at page 110 of S. R. – 2.

Now Sa and Pa are to be omitted in this Ouduva (pentatonic) Raga. So the Raga will have

Dha 2 Ni 7 Re 2 Ga 4 Ma (7 Dha)

Reduced to the Sadjagrama the notes will give us

Sa 2 Re 7 Ma 2 Pa 4 Dha (7 Sa)

Re, it may be observed here, becomes flat and Pa, too, is not the real Pa as it is 2 Shruties lower and therefore, will be rather the Teevra (sharp) Ma of our days. The Dha, too, is flatter than the Dha of Sadjagrama by one Shruti.

We have a kind of Mallara in present-day Hindustani music. It is constituted from notes Sa Re Ma Pa and Dha and goes by the name of Suddhamallar. If is curious that whereas all other types of Mallar, such as, Miyan-ki-Mallar, Goudmallar, Natamallar, Jaijaintimallar and the Mallars prefixed with Soordasi, Sawani, Dhulia, Ramdasi, Mirabai-ki, and Charjuki use the notes Ga and Ni, (either flat or sharp or both) and belong to the Sampoorna (heptatonic) class, the Suddhammallar is Quduva (pentatonic), omitting both Ga and Ni. It therefore agrees with the Mallar described in G. P., S. R. etc. in respect of the number of notes. Its scale in terms of Shruties will be

Sa 4 Re 5 Ma 4 Pa 4 Dha (5 Sa)

The scale to which the Geetaprakash Mallar might probably be cast is

Dha 2 Ni 4 Sa 3 Re 2 Ga 4 Ma 3 Pa (4Dha)

Omitting Sa and Pa from this, the notes being forbidden in Mallar, we have

Dha 2 Ni 7 Re 2 Ga 4 Ma (7 Dha)

Reduced to the scale of Sa, this will be—

Sa 2 Re 7 Ma 2 Pa 4 Dha (7 Sa)

Here the Re is flat, Pa after 2 Shruties of Ma will be a sharp Ma and Dha after four shruties of Sharp Ma will be flat Dha.

But the type of Mallara with Re flat, Dha flat and with Ma both natural and sharp is never heard these days, although Ahobala's Sangeeta Parijata

makes mention of a Raga named Mallaree which is sung in the scale having Re flat and Dha flat but not with Ma sharp. Further, this Mallaree does not omit Ga in its descent.*

Our author also describes a Raga named Mallari which is hexatonic (Sadava), the note omitted being Ga. Its description is as follows—

पञ्चमांशग्रहन्यासा गहीना मन्द्रमध्यमा ।
श्रृंगारे दुर्दिने गेया मल्लारी परिकीर्तिता ॥

This definition, too, resembles, in substance. the one found for it in Sangitaratnakara (Vide S. R. 2/154) which puts it as an Upangaraga of Andhalika which again omits Ga and sparingly uses Ni. The note Pa is the Amsa, Graha and Nyasa in both. When Pa is the Amsa, the scale concerned may be—

Pa 4 Dha 2 Ni 4 Sa 3 Re 2 Ga 4 Ma (3 Pa)

This will be like—

Sa 4 Re 2 Ga 4 Ma 3 Pa 2 Dha 4 Ni (3 Sa)

When Ga is omitted we get,

Sa 4 Re 6 Ma 3 Pa 2 Dha 4 Ni (3 Sa)

If Dha is omitted we get

Sa 4 Re 6 Ma 3 Pa 6 Ni (3 Sa)

Although Ma in the above scale is one Shruti higher than the normal Ma, evolution of some varieties of Mallaras current in our times might have taken place from it.

From the analysis of the description of Shreeraga as well as of Mallara as found in G. P. it will be evident that the descriptions are not self-sufficent. Even then, some ideas about the melodic base of the Ragas can be formed

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* Vide sloka 368 of Sangeeta Parijat (Hathras 1941 edition)

with the help of treatises like S. R. Ideas so formed will undoubtedly be extremely useful in tracing the historical development of our music and possibly in identifying the Raga forms which are currently in vogue in Orissi music and which appear baffling from the Hindustani and Karnataki angle of vision.

Our author has also mentioned a few Samkirna or mixed Ragas and has printed out the different Ragas constituting the Samkirnas. which, he adds, are very long in number and are differently rendered in different parts of the country.

The author seems to be a strong supporter of the view that a Raga should be sung during the hour to which it is allotted in the music treatises. Another important practice to which he draws our attention is that after a Raga is sung it should be followed by one of those that are recognised as 'wifes' to it and not by the wife of any other Raga. Wife of a Raga is otherwise known as a Raginee in the systems of classification which treats six, eight or ten melodies as masculine (Ragas) and allot five or six melodies to each, treating the latter as feminine (Raginees), supposed to be the wives.

We cannot see the relevance of the above precept as our author has not accepted the Raga-Raginee system of classification in his treatise.

We have already pointed out that the description of Ragas agree almost word for word with those found in Sangeetasara of Hari Nayaka who has summarised the respective definitions and descriptions given in S. R. of Sarngadeva.

What could have led him to adopt such descriptions which were relevant to the forms of the Ragas in which they perhaps stood in the 13th Century A. D. when S. R. was written ? Had not the melodic structures of a large number of Ragas of the 13th Century A. D. been vitally altered by the 16th Century A. D. as a result of the impact of the music of the persian countries that found its way to India even from the 8th Century A. D. ?

A concrete answer to this will emerge from a comparision of the definition of a Raga or two mentioned both in the S. R. and the Swaramela

Kalanidhi (1550 A. D.) of Ramamatya written just about 15 years prior to G. P.

Let us take Savaree first. This is written as Savaree in the S. R. and described as—

तद्भवा सावरी धान्ता गपरा मन्द्रमध्यमा ।
मग्रहांशा स्वल्पषड्जा करुणे पञ्चमोज्झिण ॥

But according to Swaramelakalanidhi it is—

सावेरीरागो धन्यासो धांशो धग्रह एव च ।
औडुवो गनिलोपेन प्रगे गेया विचक्षणैः ॥

The description adopted in G. P. is—

शावरी धैवतान्ता च गतारा मन्द्रमध्यमा ।
मग्रहांशाल्पषड्जा च पहीना करुणे मता ॥

Perhaps it will be repetetion to say that this description is materially the same as and just a verbal recasting of the 13th century description given in S. R. But what a difference do we find between the descriptions given in S. R. and Swaramela-Kalanidhi ! While the Savari of S. R. and also of G. P. has Ma as its Amsa and Graha note and is a hexatonic melody minus Pa, the Saveri of Swaramelakalanidhi has Dha as its Amsa and Graha note and is a pentatonic melody going without Ga and Ni ! And whereas the Savari of S. R. being the grand-daughter of Raga Kakubha of Sadjagrama and a daughter of Ragantee will belong to the Scale—

Ma 7 Dha 2 Ni 4 Sa 3 Re 2 Ga (4 Ma),

having intervals of 7, 2, 4, 3, 2 and 4 Shruties respectively between its notes (beginning from its Amsa Ma and ending with the higher Ma), the Saveri of Swaramelakalanidhi, belonging to Saranganatamela will be—

Sa 5 Re 4 Ma 4 Pa 5 Dha (4 Sa)

having intervals of 5, 4, 4, 5 and 4 Shruties respectively (beginning from its tonic Sa and ending with the higher Sa).

The above two cluster of notes consisting almost completely of different intervals will undoubtedly create completely different melodies. Hence, the Saveri of Ramamatya of the 16th century had completely changed its colour, caste and creed under the proselytising power of Persian music. But the Savari of Krishnadasa Badajenamahapatra, if we believe his description, would seem to have preferred to preserve its pristine purity !

Let us take another Raga, namely, Desakhya. This, according to S.R. is—

तज्जा स्फुरितगान्धारा देशाख्या वर्जितर्षभा ।
ग्रहांशन्यासगान्धारा निमन्द्रा च समस्वरा ॥

which has been reproduced in G. P. as

गान्धारपञ्चमाज्जाता देशाख्यार्षभवर्जिता ।
गान्धारांशग्रहन्यासा शान्तशृंगारयोः प्रगे ॥

Before we put forth the Desaksi of Swaramelakalanidhi a little clarification seems necessary. The word तज्जा in the first description refers to Raga Gandharapanchama which has been placed just before Desakhya in the Ratnakarian order of description but as Sangeetasara of Hari Nayaka omits Gandharapanchama altogether, it had to mention it by name so as to show the lineage of Desakhya. The Gandharapanchama of S. R. was

गान्धारांशग्रहन्यासो हारिणाश्वाख्यमूर्च्छनः ।

So, Desakhya, the daughter of Gandharapanchama, was one belonging to Madhyamagrama, a hexatonic without Re, with Ga as its Graha, Amsa and Nyasa note often expressed in Sphurita or the throbbing Gamaka. As against this, the 16th century Desaksi of Swaramelakalanidhi had Sa as its Graha and Nyasa. It was pentatonic in its ascent, omitting Ma and Ni but heptatonic in its descent.

As regards the scale of the Raga, it would be—

Ga 4 Ma 3 Pa 4 Dha 2 Ni 4 Sa (5 Ga)

according to Sangeetaratnakara and Geetaprakash whereas according to Swaramelakalanidhi which classifies it under Desaksee Mela it will be—

Sa 6 Re 2 Ga 1 Ma 4 Pa 5 Dha 3 Ni (1 Sa)

which would be equivalent to

Sa 6 Ga (flat) 2 Ga (extra sharp) 1 Ma 4 Pa 5 Dha (extra sharp) 3 Ni (extra sharp) (1 Sa)

So the changes in the form and content of some of the Ragas of the 16th century as compared to their form and content in the 13th century were sharply conspicuous and often confusing. The confusion perhaps made some scholar-musicians transfer their allegiance from Euterpe, the Muse of music and lyric poetry to Calliope, the Muse of poetry alone, or to express it in our way from the Dhwanyatmaka expression of Nada to its Varnatmaka expression. No wonder that the Desakhya of the Geetaprakash supposed to be employed in the Shanta and Shringara sentiments was described as

आस्फोटनाविष्कृतलोमहर्षो
नियुद्धसन्नद्धविशालवाहुः
प्रांशुः प्रचण्डद्युतिहेमगौरो
देशाख्यरागः स हि मल्लराजः ।

We need not show the numerous other Ragas which, by the 16th century, can be shown to have assumed a shape different from what they had in the 13th century. This change is attributed by many scholars to the fusion of Indian music and Persian music.

"Ever since the time of the Sangeet Ratnakar our music had been going through a process of reformation as it were. The old system of Grama-Moorchhana-Jati was abandoned and gave place to the Raga-Raginee or the Janya-Janak (Thata-Raga) theory. In Northern India the Mahomedan, rulers proved to be great patrons of music and dancing. They brought with them their own music which, as it always happens in this country, was assimilated into the then Hindu music".

These words of the late Prof. Ratanjankar in his Foreward to "A comparative study of some of the leading music systems of the 15th, 16th, 17th and 18th Centuries" of the late Pandit V. N. Bhatkhande are very true and can be proved as such by comparisons as shown by us in the foregoing paras.

The process of fusion referred to above took centuries to accomplish the ultimate crystallisation of the Raga forms. After all, the art of music and as a matter of fact no other art can be subjected to forcible conversion at the point of the bayonet. Such conversions hardly go unprotested for the arts have an abiding association with the soul of a community. So some scholars and artists like Hari Nayaka and Krisnadasa Badojena Mahapatra who were wedded to the ancient, traditional methods might have put up their protest against the onrush of the new system by advocating the revival of the disintigrating Grama-Moorchhana-system by adopting the old Raga-forms.

Any way, the G P. of Krishnadasa Badojena Mahapatra provides us with enough interesting matter for study and research—matter which may be utilised for renovations and innovations in the sphere of Ragas.

CHAPTER – VII

This is the concluding chapter of G. P. and is devoted to pointing out a few defects in respect of the verbal structure of Geeta-compositions as well as in the rendering of such composition. He seems to be aware of the difference lying in the phonetic values attached to Sanskrit and those attached to regional languages while deviations in this respect might be permissible in the regional languages Sanskrit would not permit them and the light and heavy syllables have to be given their due weight. The rules of grammar are also to be adhered to so as to make the words and sentences correctly convey the intended sense.



गीतप्रकाशविषयानुक्रमणिका

विषयः | पृष्ठाङ्कः



गीतप्रकाशमुद्रणाशुद्धिसंशोधनिका

पुटाङ्कः	पङ्क्तिः	अशुद्धम्	शुद्धम्
घ	६	शुद्धकृतजाति नामानि	शुद्धविकृतजातिनामानि
३	७	एतन्मते तालानां	एतन्मतेऽतालानां
१३	४	मंञ्जु	मञ्जु
	२१	सञ्जुत	संयुत
	२५	छन्दानुरोधात्	छन्दोऽनुरोधात्
१४	१८	त्रिपुटस्तालविशेषोऽन्नरे	त्रिपुटस्तालविशेषोऽन्तरे
	२०	मुज्वलम्	मुज्ज्वलम्
१५	७	वपुसि	वपुषि
	१४	द्धुवलक्षणः	द्ध्रुवलक्षणः
	२०	सुञ्चति	मुञ्चति
	२८	कृश्ण	कृष्ण
१६	११	वपुसि	वपुषि
	१६	भवेदेवम्	भवेदेवं
	२७	कथमयम्	कथमयं
१७	२८	ईति	इति
२०	१४	गीतगुणैर्थुताः	गीतगुणैर्युताः
२१	२६	निःसारिक	निःसारिकः
२२	३	चुम्बितत्	चुम्बितम्
	६	पीतवसन्	पीतवसन
२४	७	संयोगपूवश्च	संयोगपूर्वश्च
	८	प्रतिपादितम्	प्रतिपादितं
	११	स्यु स्ताल	स्युस्ताल

पृष्ठाङ्कः	पङ्क्तिः	अशुद्धम्	शुद्धम्
२८	१२	पादैद्विविधा	पादैर्द्विविधा
२९	१७	कधितः	कथितः
३०	२१	तालस्तदादातितं ग्रहः	तालस्तदातीतग्रहः
३१	६	यतुर्दश	चतुर्दश
	१७	तालेपु	तालेषु
	२४	तच्चेध्रुवे	तच्चेद्ध्रुवे
३२	४	प्रक्तो	प्रोक्तो
	६	इत्यादिवद्वितीयायां	इत्यादिवद्द्वितीयायां
३४	११	बराड़ि	बराड़ी
३५	२१	नीलोप्तलान्व च	नीलोप्तलापि च
	२७	अत्रान्तर्गतार्ना	अत्रान्तर्गतानां
३८	६	समद्रा	समन्द्रा
४२	७	अनौरप्युक्तम्	अन्यैरप्युक्तम्
४३	७	प्रोक्ता स्तजज्ञैः	प्रोक्तास्तजज्ञैः
४४	८	कौञ्च	क्रौञ्च
	१३	समश्रुतिम्बु	समश्रुतिस्तु
४५	३	ज्ञांतव्याः	ज्ञातव्याः



गीतप्रकाशः

प्रथमोल्लासः

श्रीगणेशाय नमः ॥ अविघ्नमस्तु ॥

ग्रन्थारम्भे [1]विघ्नविघातार्थमिष्टदेवं ग्रन्थकृदुपश्लोकयति—

कामदं नीलशैलस्थं करुणावरुणालयम् ।
शरणं सर्वसत्त्वानां श्यामलं धाम कामये ॥१॥

अभिधित्सितमाह—

चतुर्वर्ग[2]फलप्राप्तिर्गीतादेव सुखादतः ।
यथाप्रकाशं संक्षेपात्तत्स्वरूपं निरूप्यते ॥२॥

गीताद्धर्मप्राप्तिर्मोक्षप्राप्तिश्च । श्रीमन्नन्दनन्दनगुणगणलीलादिवर्णनया वेदस्मृतिपुराण-निर्णयो भवेदेव । अर्थप्राप्तिः सुप्रसिद्धा । कामप्राप्तिरर्थावाप्तिद्वारा । अतोऽस्य निरूपणं सार्थकमेव ।

अथ किं स्वरूपं गीतमित्याह—

[3]रञ्जकः स्वरसन्दर्भो गीतम् । स्वरा वक्ष्यन्ते । अन्यत् स्पष्टम् । तच्च द्विधा मतम् । अनिवद्धं निवद्धं च ।

अनिवद्धमाह—

पूर्वम् तालादिवर्जितम् । पूर्वमनिवद्धम् ।

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(1) ख—निर्विवितार्थ (2) क—फलावाप्तिः (3) अत्र संगीतरत्नाकरे यथा—

रञ्जकः स्वरसन्दर्भो गीतमित्यभिधीयते ।
गान्धर्वं गानमित्यस्य भेदद्वयमुदीरितम् ॥१॥
अनादिसंप्रदायं यद्गन्धर्वैः संप्रयुज्यते ।
नियतं श्रेयसो हेतुस्तद्गान्धर्वं जगुर्बुधाः ॥२॥
यत्तु वाग्गेयकारेण रचितं लक्षणान्वितम् ।
देशीरागादिषु प्रोक्तं तद्गानं जनरञ्जनम् ॥३॥
तत्र गान्धर्वमुक्तं प्रागधुना गानमुच्यते । इति गीतभेदः ।

अस्य संज्ञान्तरमाह—

आलप्तिरपि नामास्य रागालपनरूपिणी ।
[4]रागस्यालपनं प्रकटीकरणम् ।

गानभेदः
निबद्धमनिबद्धं तद्द्वेधा निगदितं बुधैः ॥४॥
बद्धं धातुभिरङ्गैश्च निबद्धमभिधीयते ।
आलप्तिर्बन्धहीनत्वादनिबद्धमितीरिता ॥
सं: र:-४

(1)—अत्र हरिनायकस्य 'संगीतसारे' यथा—

रागालपनमालप्तिः प्रकटीकरणं मतम् ।
सा द्विधा गदिता रागरूपकाभ्यां विशेषणात् ॥
रागालप्तिः—
रागालप्तिस्तु सा या स्यादनपेक्षैव रूपकम् ।
स्वस्थाने सा चतुर्भिः स्यादिति गीतविदो विदुः ॥
यत्रोपवेश्यते रागः स्वरे स्थायी स कथ्यते ।
ततश्चतुर्थो द्व्यर्द्धः स्यात् स्वरे तस्मादधस्तने ॥
चालनं मुखचालः स्यात् स्वस्थानं प्रथमं च तत् ।
द्व्यर्द्धस्वरे चालयित्वा न्यसनं तद्द्वितीयकम् ॥
स्थायीस्वरादष्टमस्तु द्विगुणः परिकीर्तितः ।
द्व्यर्द्धद्विगुणयोर्मध्ये स्थिता अर्द्धस्थिताः स्वराः ॥
अर्द्धस्थिते चालयित्वा न्यसनं तु तृतीयकम् ।
द्विगुणे चालयित्वा तु स्थायिन्यासाच्चतुर्थकम् ॥
एभिश्चतुर्भिः स्वस्थानैः प्रसन्नैर्बहुभंगिभिः ।
जीवस्वरव्याप्तिमुख्यै रागस्य स्थापना भवेत् ॥
॥ इति ॥

निवद्धमाह—

परं [1]तालादिसंयुक्तम् । परं निवद्धम् । आदिना [2]पद्यवाद्यादिसंग्रहः । [3]एतेन निरर्थकहुङ्कारादिना रागप्रकटीकरणमनिवद्धमित्यायातम् । हरिनायकस्त्वाह—

वर्णालङ्कार[4]सम्पन्ना गमक[5]स्थाय[6]चित्रिता ।
आलप्तिरुच्यते तज्ज्ञैर्भूरिभङ्गिमनोहरा ॥३॥❀

एतन्मते तालानां सर्वेषामालापे प्रवेशः । अथवा वर्णालङ्कारोऽयं निरर्थक इति स रि ग मे ति संगीतोक्तवर्णालङ्कारो विवक्षितः । अन्यथा निरर्थकहुङ्कारादिना रागप्रकटने गीतत्वं न स्यात् । न च न स्यादिति वाच्यम् । सामान्यलक्षणसद्भावात् ।

निवद्धभेदमाह—

शुद्धं छायालगं तथा क्षुद्रं चेति त्रिधा [7]भवति । प्रत्येकं लक्षयति । आद्यं तु धात्वङ्गालाप[8]रञ्जितम् । आद्यं शुद्धम् । धातुभिरङ्गैरालापेन रञ्जितं चेच्छुद्धसंज्ञां भजते । आलापोऽत्र सार्थकपदैरेवेति सम्प्रदायः ।

धात्वादीनाह—

[9]प्रवन्धावयवो धातुः । प्रवन्धानामवयवो भागविशेषो धातुरुच्यते । शुद्धगीतमेव प्रवन्ध उच्यते ।

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1 । क—रागादिकं युक्तं 2 । क, ख—गद्य 3 । क—'एतेन··विवक्षितः' इति लुप्तः 4 । क,ख—संयुक्त
5 । क, ख—स्थान 6 । क, ख – चित्रता
❀ श्लोकोऽयं हरिनायकस्य संगीतसारे शार्ङ्गदेवस्य सङ्गीतरत्नाकरे च दृश्यते ।
7 । ख—'भवति' नास्ति 8 । ख—रञ्जकम्
9 । अत्र हरिनायकस्य सङ्गीतसारे यथा—

प्रवन्धावयवो धातुः स चतुर्धा निरूपितः ।
उद्ग्राहः प्रथमस्तत्र ततो मेलापकध्रुवौ ॥
आभोगश्चेति तेषां तु क्रमाल्लक्षणमुच्यते ।
उद्ग्राहः प्रथमो भागस्ततो मेलापकः स्मृतः ॥
ध्रुवत्वाच्च ध्रुवः पश्चादाभोगस्त्वन्तिमो मतः ।
ध्रुवाभोगान्तरे जातो धातुरन्योऽन्तराभिधः ॥
स तु सालगसूडस्थरूपकेष्वेव दृश्यते ।

धातुभेदानाह—

त्रिधोद्ग्राहो ध्रुवस्ततः आभोगश्चान्तिमः । आद्य उद्ग्राहस्ततो ध्रुवः अन्ते आभोगः । तदुक्तम्—

[1]उद्ग्राहः प्रथमः पादः कथितः पूर्वसूरिभिः ।
ध्रुवत्वाच्च ध्रुवो मध्य आभोगश्चान्तिमो मतः ॥४॥

ध्रुवत्वान्निश्चलत्वात् पुनःपुनरुपादानात् । यतोऽत्रैव [2]ध्रुवे मानम् । अन्ये तु—

[3]यत्रैव कविनाम स्यात् स आभोग इतीरितः ।
[4]आभोगे कविनाम स्यात्तथा नायकनाम च ॥५॥ इति ॥

इदानीं तु आलापाभोगयोरन्यतमे कविनायकयोर्नाम कुर्वन्ति । उद्ग्राहानन्तरे मेलापकाभिधानो धातुरन्योऽस्ति । तस्येदानीं प्रयोगाभावः । यत्तु हरिनायकेनोक्तम्—

ध्रुवाभोगान्तरे जातो धातुरन्योऽन्तराभिधः ।
स तु सालगसूड़स्थरूपकेष्वेव दृश्यते ॥६॥ इति ॥

इदानीं कुत्रापि न दृश्यत एव ।

अङ्गान्याह—

[5]वाक्यं स्वरपाटौ च तेनकः – चत्वार्यङ्गानि ।

1। श्लोकोऽयं 'संगीतशिरोमणौ' इति सङ्गीतनारायणे (पृः ४४) 2। क—'ध्रुवे' नास्ति

3। श्लोकस्यास्य पूर्वार्धं शुभङ्करस्य संगीतदामोदरे (पृः १६) दृश्यते ।

4। श्लोकस्यास्य द्वितीयार्द्धं 'संगीतसर्वस्वे' इति गीतप्रकाशस्य वरोदाप्राच्यविद्यामन्दिरपाण्डुलिप्याम् दृश्यते । संगीतसर्वस्वग्रन्थो जगद्धरस्य स्यात् ।

5। क'—वाक्यं' नास्ति । अत्र हरिनायकस्य संगीतसारे यथा—
प्रबन्धोऽङ्गानि षट् तस्य स्वरश्च विरुदं पदम् । तेनकः पाटतालौ च स्वराः षड्जादयो मताः ॥
प्रयोगे सरिगाद्यास्ते भरतादिभिरीरिताः । गुणोल्लेखतया यत्तु विरुदं परिभाषितम् ॥
ततोऽन्यवाचिकं यत्तु तत् पदं समुदाहृतम् । तेनेति शब्दस्तेनः स्यान्मङ्गलार्थप्रकाशकः ॥
ब्रह्मणा कल्पित इति पाटो वाद्याक्षरोत्करः । तालस्तालप्रकरणे स्वस्वाङ्गैः कथयिष्यते ॥ इति ॥

[1]वाक्यम्—[2]आकाङ्क्षा कनकाचलश्रियमपि प्राप्तिं समुज्जृम्भते ।
योग्यत्वं मुनिचेतसामपि मुहुर्मोहाय संधुक्ष्यते ।
आसत्तिस्तु तथा यथान्तरगता लेखापि नालक्षते ।
का शाब्दीघटना विराजति कुचद्वन्द्वे कुरङ्गीदृशः ।।७।।

आकाङ्क्षायोग्यतासंत्तिमत्पदसमूहः । तदुक्तम्—
वाक्यं स्याद्योग्यताकाङ्क्षासत्तियुक्तः पदोच्चयः ।

स्वराः—षड्जर्षभगान्धारमध्यमपञ्चमधैवतनिषादाः । प्रयोगे
स रि ग म प ध नि इति निर्देश्याः ।

पाटो— वाद्याक्षरोत्करः । धा धा धुक् धुक् झेंत्र झें इत्यादि ।
(तेनको)—तेनेति तेनकः शब्दो मङ्गलार्थप्रकाशकः ।

शुद्धभेदनिर्णयमाह—

अनन्तत्वाद् भेद एकोऽत्र गण्यते प्रबन्धानां बहुप्रकारत्वात् । तदुक्तम्—
[3]न रागाणां न तालानां न वाद्यानां विशेषतः ।
नापि प्रबन्धगीतानामन्तो जगति विद्यते ।।८।।

तथाहि—प्रबन्धे अङ्गानां वाक्यस्वराणामादिमध्यान्तविन्यासभेदेन द्वित्रिचतुर्विन्यास-भेदेन बहवो भेदाः । तथा एकतालेन च एकरागेण बहुरागेण च तथा एकतालेन एकरागेण बहुतालेन च ध्रुवादितालेनाप्येवं प्रभूततरभेदा जरीजृम्भन्ते । तथा तालोऽपि कश्चिद्ध्रुवलक्षणः कश्चिन्मण्ठलक्षणः कश्चिदुभयलक्षणेनापि सहितम् । एवमप्यन्ये भेदाः सम्भवन्ति । तदुक्तम्—

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1. क—'वाक्यम्' नास्ति 2. रसकल्पद्रुमपाठस्तु—
आकाङ्क्षा कनकाचलश्रियमपाकर्तुं समुज्जृम्भते ।
योग्यत्वं मुनिचेतसामपि महामोहाय संकल्पते ।
आसत्तिस्तु तथा यथात्तरगता लेखापि नो लभ्यते ।
का शाब्दीघटना विराजति कुचद्वन्द्वे कुरङ्गीदृशः ।।
श्लोकोऽयं 'क' पाण्डुलिपौ नास्ति । (ओः साः एः संस्करणे ६७ पुटे)
3. श्लोकोऽयं भट्टोद्भटस्येति गीतप्रकाशस्य वरोदापाण्डुलिपौ चिह्नितोस्ति ।

[1]एवं प्रवन्धा जायन्ते स्वेच्छया वहवः कवेः ।
शक्ति[2]वर्ण्यविशेषेण नामान्येषां च कारयेत् ।।६।।

शक्तिविशेषेण यथा—[3]अकारादिक्षकारान्ताक्षरविन्यासान्मातृकाप्रवन्धः । स रि ग मेत्यादिस्वरनामविशेषवशात् वाञ्छितार्थप्रकाशने [4]स्वरार्थप्रवन्ध इत्यादि ।

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1. श्लोकोऽयं संगीतसर्वस्वस्येति गीतप्रकाशस्य वरोदापाण्डुलिप्याम । 2. क, ख—वर्ण

3. एकैकमातृकावर्णपूर्वकानि पदानि चेत् ।।२४८।।
क्रमेण परिगीयन्ते मातृका सा त्रिधा मता ।
दिव्या च मानुषी दिव्यमानुषी चेति तत्र तु ।।२४६।।
दिव्या संस्कृतया वाचा मार्गतालैश्च गीयते ।
मानुषी प्राकृतगिरा देशीतालैश्च निर्मिता ।।२५०।।
उभयोर्मिश्रणादुक्ता मातृका दिव्यमानुषी ।
अनिवद्धा निवद्धा च द्विधा सा गद्यपद्यजा ।।२५१।।
इति—संगीतरत्नाकरस्य प्रवन्धाध्याये ।

दिव्यामातृकाया दृष्टान्तो यथा—
असौ शरण्यः शरणागतानाम् । आकारमाहात्म्यपरास्तकामः ।।
इष्टार्थदायी सततं प्रजानाम । ईशानकल्पः कलिकालजेता ।।
उदारनेपथ्यधरः परेषाम् । ऊष्माण (मन्तं) शमयन् रणेषु ।।
इत्यादयः—मानसोल्लासे (अः १६, विंः ४ पुः ३५)

मातृकाप्रवन्ध एव ओड़िआभाषायां चउतिशा इति ख्याताया काव्यरचनाया आदर्श इत्यनुमीयते । चउतिशायाः भूयांसो भेदा असंख्यकाश्च प्रवन्धा वर्तन्ते ।

4. स्वरार्थप्रवन्धस्य दृष्टान्तो यथा—
समागमागमापापपापधानी समागमः । धामानीमानि धामानि पापसन्निगमागमाः ।।
—तत्रैव (पुः ४३)

हिन्दीभाषायां— राग-यमनकल्याण-चौताल-विलम्वित
स्थायी— . सरस पाग धरे सीस सुरगुरुनरेश ध्यान धरे ।
गोपी मगमे गोरी सारी पग परे ।

वर्ण्यविशेषेण यथा—विष्णुवर्णनेन विष्णुप्रकाशप्रबन्ध इत्यादि । प्राचीनमते एष प्रबन्धनिर्णयो अयुक्तभेद एव । तदुक्तम्—

[1]अनियुक्तो नियुक्तश्च प्रबन्धो द्विविधः पुनः ।
छन्दस्तालाद्यनियमादाद्यः स्यान्नियमात् परः ॥१०॥
नियुक्तभेदा एलाद्या दुष्कराः सन्ति यद्यपि ।
तेषां मध्ये प्रयोगार्हान् प्रबन्धान् कतिचिद् ब्रुवे ॥११॥
पञ्चतालेश्वरो वर्णस्वरश्चैवाङ्कचारिणी ।
स्वरार्थो मातृका चैव तथा रागकदम्बकः ॥१२॥
इत्यादि ॥

एतेषां लक्षणादिकं नात्र निर्णीतम् । उक्तप्रकारनिर्देशात् । नियुक्ते तु तालादीनां संज्ञानियम इति चेत् तदा तत्करणग्रहिलैः शार्ङ्गदेवादिप्रबन्धतो ज्ञेयम् । अनियुक्त-भेदस्तु सम्यक् । दिङ्मात्रमुदाह्रियते—

नट्टरागेण-एकतालेन-यथा मम—

था-	दिक्	दां-	दां	किट	किट	क्रिण	झेम्
ता-	दिक्	कृथा	-रि	तथ	रिथ	रिक	थरि
दिक्	दिक्	दिक्	दी-	ता-	ता-	ता-	-त
ता-	त्तादि	धिता	-त	ता-	ता-	तता	-त्ता
दिमि	किट	धा-	दिक	दा-	थो-	दा-	दिक
दिक	रट	कट	मट	कट	दिमि	कट	किड़ि
धा-	किड़ि	गिड़ि	धा-	किड़ि	गिड़ि	धा-	किड़ि

अन्तरा— पगमे नुपूर गोपी धन साधन से सिरपे ।
पगरी धरी निगोरी सास सुन पाप गारी पारी ॥
—श्रीराजाभैयाकी सङ्गीतोपासना नाम्नः ग्रन्थस्य ३७ तमे पुटे ॥

1 अनियुक्त इत्यतः रागकदम्बकः इति यावत् श्लोकत्रयं कियता पाठभेदेन हरिनायकस्य सङ्गीतसार-ग्रन्थाद् गृहीतमित्यनुमीयते ।

गि- त्तिणा का- कू- झेम् त्रझें -त्र झेम्
झेम् झेम् झेम् तरि झेम् -त्ता -रि थारि
मट कट -क्र णाम् इति प्रथमखण्डः ॥
अथोच्चखण्डः—
धा- दुक दुक दुक दुक दुक दुक दुक
द्रां- द्रां- द्रां- दिमि ड़ं- णड़ं -ण ड़म्
ड़ं- णड़ं -ण ड़ं- ड़ं- णड़ं -ण ड़म्
ड़ं- णड़ं -ण ड़ं तु- त्तक तु- त्तक
तू- — त्ता- किट तुं- तुं- तुं- किड़ि
गिड़ि रगु द्रां- गुडु गुडु द्रां- गुडु गुडु
धे- धेक् धेक् धेक् धेक् धेक् धकि रट
किर टकि ड़िगि ड़िण गिण ता- तादी -स्नि
दिमि किट तत -त्त किर णां — —

अथालापः—

श्रीगोपीपतिस्तुतिनिवद्धं [1]पाटादिप्रवन्धं कृष्णदासकविर्विरचयति इआ ।

अथ वाक्यम्—

अञ्जनरुचिरनिरञ्जनरञ्जन
[2]कुवलयशोभितखञ्जनगञ्जन
शोभनलोचन तपनतनुजातट तट आ (?)
गोवर्द्धनधर गोकुलसुन्दर
गोपकुमारीमानसतस्कर
गङ्गाधरगुरुभक्तिवशीकृत
गोविन्द त्वयि रतिरास्ताम् ।

अथोच्चखण्डं पुनर्गीत्वा आदिखण्डे प्रथमकलायां मानम् ध्रुवलक्षणत्वात् । ध्रुव-लक्षणादिकं वक्ष्यते । उच्चखण्डस्य यत् पुनर्गानं तद्गायकपरम्परया । एष प्रवन्धः पाटवाक्यात्मकाङ्गद्वयघटित इत्यस्य तारावलीति नाम्ना जातिः । तदुक्तम्—

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1. पाटादिप्रवन्धोऽयं विकल्पेन कैवालप्रवन्ध इति गीतप्रकाशस्य वरोदापाण्डुलिप्याम् ।
2. ख—सुवलयशोभित कुवलयशोभित ।

[1]जातयः स्युः प्रवन्धानां पञ्चैव मुनिसम्मताः ।
षड़ङ्गा मेदिनी प्रोक्ता पञ्चाङ्गानन्दिनी तथा ॥१३॥
दीपनी चतुरङ्गा स्यात् [2]भावनी त्र्यङ्गिका मता ।
द्व्यङ्गा तारावली प्रोक्ता ··· ··· ··· ··· ॥१४॥
इति॥

एवं चेत् 'प्रवन्धोऽङ्गानि षट् तस्य स्वरश्च विरुद पदम् तेनकः पाटतालौ च' इत्यादिना प्रवन्धानामङ्गषट्कं निर्णीतम् । तदा कुत इयं तारावली ? तालपाटपद-विरुदवद्धा चतुरङ्गिका दीपनीयं भवितुमर्हति । सत्यम् । प्राचां मते तथैव । नवीनानां (मते) तु लक्षणे प्रविष्टस्ताल इति पृथगङ्गत्वेन न लक्षितः । वाक्यस्वीकरणे पदविरुदे स्वीकृते । पदं नाम सुप्तिङन्तम् । विरुदं गुणकीर्तनम् । न हि कश्चिदनुन्मत्तोऽनन्वितं निर्गुणं वाक्यं प्रयुङ्क्ते । गुणालङ्काररसवद्वाक्यमेवाङ्गत्वेन विवक्षितम् । अतः प्राचां मते दीपनी नवीनानां मते तारावलीयं जातिः । एतेन एकाङ्गप्रवन्धो न भवतीति प्रतिपादितम् । यद्यप्येवं सूड़प्रवन्धे कथं प्रवन्धव्यवहारः । यतः—

ताला नवादिका यत्र पाटादि रहिता यदि ।
सूड़प्रवन्धः कथित एकरागनिवेशितः ॥१६॥
इति ॥

निषिद्धपाटस्वरतेनस्य तस्य वाक्यस्वरूपाङ्गमात्रघटितत्वात् । उच्यते । वचनवलादेवात्र प्रवन्धव्यवहारः । किं च प्राचां मते पदविरुदतालघटितत्वात् त्र्यङ्ग एवायम् । नवीन-मते तु आलापसहितप्रवन्धप्रकारकधातुनिवन्धनमेव प्रवन्धव्यवहारप्रयोजकं उप-चारात् । किं च प्राचां मतेऽपि स्थानान्तरे उपचारोऽवश्यं करणीय । अन्यथा तारा-वल्याः सर्वथा असम्भवः सर्वत्र पदविरुदतालानां व्यापकत्वात् ॥

[3]इति श्रीकृष्णदासवड़जेनामहापात्रविरचिते गीतप्रकाशे शुद्धगीतनिर्णयो नाम प्रथमोल्लासः ॥



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1. 'जातयः' इत्यतः 'प्रोक्ता' इति यावत् हरिनायकस्य सङ्गीतसारतः समाहृतमित्यनुमीयते ।
2. क, ख—पाविनी । उत्कलदेशे प्रणीतेषु अन्यसङ्गीतग्रन्थेषु पावनी पाविनी वेति पाठः दृश्यते । तथाप्यत्र सङ्गीतरत्नाकरादीनां ग्रन्थनां च मान्यतावशात्तेषु ग्रन्थेषु गृहीतो 'भावनी'ति पाठः स्वीकृतः।
3. क—इ गीतप्रकाशे प्रथमोल्लसः ।

द्वितीयोल्लासः

अथ छायालगमाह—

अस्य छाया लगत्यस्माद् गीतं छायालगं मतम् ।
रञ्जकश्च भवेत्तालैराद्याद्यैः सूड़कल्पितम् ।।१।।

अस्य शुद्धस्य छाया लगतीति [1](छायालगम) । सालग इति नामान्तरं पूर्वः प्रदर्शितम् । छाया लगतीत्यनेन शुद्धस्य यत् किञ्चिल्लक्षणेनेदं भवतीत्युक्तम् । बहूनां तालानामेकत्रगुम्फनात् सूड़ः । अत्र सूड़े ताला एव मूलहेतुरिति प्रथमतस्तालानाह—

तालः कालक्रियामानं स स्याद्दलपगात्मकः ।
विरामयुग् द्रुतस्यार्द्धम ।।[2]

कलामात्राकालक्रिययोर्मानं तालः । स तालस्तु दलपगात्मकः । द्रुतलघुगुरुप्लुतानां पूर्वैः प्रकल्पिता दलपगाः संज्ञा । पञ्चलघ्वक्षरोच्चारणकालो मात्रा यथा क च ट त प । अनया मात्रया द्रुतादिकल्पना । तदुक्तम्—

एकमात्रो लघुः प्रोक्तो द्विमात्रो गुरुरुच्यते ।
त्रिमात्रस्तु प्लुतो ज्ञेयो द्रुतः स्यादर्धमात्रकम् ।।२।।

द्रुतार्द्धकालो विरामः । तेन युक्तः । एतेन यावता कालेन कचटतपेति पञ्चलघ्वक्षराण्युच्चार्यन्ते तावान् कालो मात्रा इति । कालक्रिया तु तालघातन प्रकारः । तदुक्तम्—

[3]सशब्दं शब्दहीनं च तालस्य धरणं द्विधा ।
द्रुते लघौ गुरोर्मूले प्लुतमूले सशब्दकम् ।।
निःशब्दं तु गुरोर्मूर्ध्नि प्लुतमूर्ध्नि द्विवारकम् ।।३।।

तथा— द्रुतमनुघटयेदर्द्धनादेन घातम् ।

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1. पुस्तके नास्ति। 2. विराममाहुर्द्रुतार्द्धेन इति चतुर्थपादत्वेन पुस्तकयोः पाठः । सतु अनावश्यक इति मन्ये । 3. सशब्दमित्यतः द्विवारकमिति यावत् हरिनायकस्य सङ्गीतसार ग्रन्थेऽपि दृश्यते ।

एवं विरामस्यापि ज्ञेयं इति क्रिया। तदत्र सूड़े कति ताला इत्याह—नवभिस्तैर्मनोरमः सूड़ः। तैस्तालैर्नवतालात्मकसूड़ो मनोहरो भवति।

के ते नवेत्याह—

आदिर्यतिर्निसारिको मण्ठोऽथ झम्पकः। त्रिपुटाड्डौ रूपकैकताल्यौ इति नवतालाः। आदौ आदितालः। ततो यतिनिःसारिकमण्ठानां यथाक्रमं गानम्। अन्ते एकताली इति नियमः। अन्येषां अनियम इति नवीनानां मते। अन्ये तु—

आदितालो भवेदादावन्ते स्यादेकतालिका।
अन्येषां नियमाभाव एवं स्यात् सूड़बन्धनम् ॥४॥

[1]मतान्तरमाह—

केचित् कुड़ुक्कं उपाड्डं च अत्र भाषन्ते। [2]न सर्वे अत्र सूड़े। अत्र एकादशतालात्मको भवति।

एषां लक्षणमाह—

द्वौ ध्रुवलक्षणौ द्वौ मण्ठलक्षणौ अन्ये पञ्चोभयलक्षणाः। एवं प्रकारेण नवतालात्मके सूड़े। तत्र यतिर्निसारिश्च द्वौ ध्रुवलक्षणौ। मण्ठएकताली च द्वौ मण्ठलक्षणौ। ये त्वन्ये आदितालझम्पकरूपकत्रिपुटाड्ड़ताला: पञ्चताला: ते ध्रुवलक्षणा मण्टलक्षणाश्च। उक्तं च—

ध्रुवाख्यौ यतिनिःसारी मण्ठान्त्यौ मण्ठलक्षणौ:।
आदिरूपकझम्पाड्ड़त्रिपुटाः स्युर्द्विलक्षणाः ॥५॥

कुडुको मण्ठलक्षणः। उपाड्डो मण्ठलक्षणो ध्रुवलक्षणश्च। तदुक्तमन्यत्र—

कुडुको मण्ठलक्ष्मा च द्विलक्ष्मोपाड्ड़तालकः। इति।

ध्रुवलक्षणमाह—

[3]उद्ग्राह एव यत्र स्याद्ध्रुवः स ध्रुवको मतः।
किंचदुच्चैश्च खण्डस्तु द्विर्गेयो द्वितीयो भवेत् ॥६॥

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1. ख—लक्षणं मतान्तरमाह। 2. ख—केचिन्मा सर्वे।
3. श्लोकोऽयं हरिनायकस्य सङ्गीतसारेऽपि दृश्यते।

अतो द्विधातुरयम्। खण्डद्वयमपि गेयम्। प्रथम खण्डापेक्षया द्वितीयखण्ड उच्चैर्गेयः। द्वित्रिमात्राधिकश्च कार्यः इति केचित्। प्रथमखण्डः सममात्र इत्यर्थः।

मण्ठलक्षणमाह—

साम्यं यत्रतु मात्राया उद्ग्राहाभोगयोरथ।
ध्रुवे [1]तद्विगुणा सार्द्धैकगुणा वा स मन्ठकः ॥७॥

उद्ग्राहाभोगयोरपेक्षया द्वैगुण्यादि। आदितालादयः कीदृशा इत्याह—

आदिरेकेन लघुना द्विलक्ष्मा।

द्विलक्ष्मा ध्रुवलक्ष्मा मण्ठलक्ष्मा च। एकेन लघुना इति लक्षणप्रदर्शनम् कृतम्। रञ्जकता तु एकस्यैव लघोरावृत्या भवति। आवृत्तिस्तु अवान्तर खण्डकल्पनया कर्त्तव्या। तथाहि—

उक्तो द्विखण्ड उद्ग्राह आभोगोऽपि द्विखण्डकः।
मण्ठलक्ष्मानुसारेण ध्रुवके खण्डकल्पना ॥८॥

इत्युक्तदिशा उद्ग्राहादौ द्विखण्डेऽपि प्रतिखण्डमवान्तरखण्डकल्पनैरेव रञ्जकत्वम्। तेऽपि अक्षरमात्रावृत्तयः। तेषु गानवशात्तालावृत्तिर्भवेत्। अतः यावतावान्तरखण्डेन रञ्जकता भवति तावानेव उद्ग्राहखण्डे निवेशनीयः। यत्तु हरिनायकेनोक्तम्—

[2]पञ्चादिका अष्टपरास्तालावृत्तय ईरिताः।
ध्रुवलक्षणकस्याद्यखण्डे [3]खण्डे द्वितीयके ॥९॥
एकद्वित्र्यधिका प्रोक्ता [4]अथस्युर्मण्ठलक्षणे।
[5]सप्ताधिका नवपरा उद्ग्राहेऽथ ध्रुवे पुनः॥
आवृत्तयस्तु तालस्य दशाद्या द्वादशान्तिका ॥१०॥
इति भवत्वेवम्।

किन्तु ध्रुवे तु द्विगुणा सार्द्धैकगुणा वेत्युक्ते न विरोधः। [6]किं च [7]सिंहनन्दनादौ च [8]एकयैवावृत्त्या उद्ग्राहादित्रयम्। ततस्तालकलानुसारेण यथारञ्जकमावृत्तिः कल्पनीया। अतएवान्यैरप्युक्तम्—

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1. क—तु। 2. पञ्चादिका इत्यतः द्वादशान्तिका इति यावत् हरिनायकस्य सङ्गीतसाराद् गृहीतः।
3. क—खण्डे इति नास्ति। 4. क—अथास्य। 5. ख—सप्तादिके।
6. ख—किं च इति नास्ति। 7. ख—सिंहलीलादौ। 8. ख—एकैकया वावृत्या।

तालवृत्तेस्त्व[1]नियमं वदन्त्यन्ये विपश्चितः ॥ इति।

एवं तालान्तरेष्वपि ज्ञेयम् । अत्र आदिताले षोड़शमात्रिकोऽवान्तरखण्डः। चतुर्दश-मात्रिकः प्रान्तावान्तर खण्डः । प्रान्त इति संज्ञा । न तु प्रान्ते निवेशनीय एव । लालित्यवशादादिमध्यावसानेष्वपि क्रियत एव। अष्टममात्रायां भङ्गी। तदुक्तम्—

गीते भङ्गीविशेषज्ञैरीषद्विश्रान्तिरुच्यते ॥११॥

श्लोके यथा यतिः। एवं प्रकारेण वन्धे निर्वृते गानवशात्तालः संपद्यते । अयं आदितालः। ध्रुवलक्षणो यथा—

"मल्लाररागेण [2]आदितालेन च"।

जय जय शङ्कर किङ्करजनमव भवभञ्जन जनरञ्जन आ
नवशशिखण्डशिखण्डचण्डकर शशधर वह्निविलोचन आ।

इति प्रथमखण्डः।

परशुकपालकुरङ्गडमरुधर हर हर [3]दुरन्तदुरितभयं
सुरतटिनीयुतमुकुटमहानट गौरीलम्पट तिआइआ आरे।

इत्युच्चखण्डध्रुव[4]पदम्।

नमदमरेशकिरीटमंञ्जुमणिमार्जितपदनखचन्द्र विभो।
भव भवशरणं भूतिविभूषित कृष्णदास इति गायति आरे।

तिया इया अरे इत्यादयो निरर्थकाऽपि शब्दाः सतालगीतलालित्यार्थे प्रयोक्तव्या इति प्राञ्चः।

मण्ठलक्षणो यथा—

मल्लाररागेणादि[5]तालेन

द्वारवतीपुरमनुवलसञ्जुत उद्धवसहितो नियतमयम्।
अक्रूरोत्तमसचिवोनन्दक निरुपमसमितिस्तिआ इ अ आरे
मुकुन्दनरपति[6] राजति आ रे

1. ख—तालावृत्तिस्तु। 2. ख—आदितालेन च इति नास्ति। 3. क—दुरितदुरन्त 4. ख—पदम् इति नास्ति। 5. ख—मल्लाररागेण। 6 क, ख—नृपति। छन्दोनुरोधात् नरपति इति पाठः गृहीतः।

विपुलाभक्तितया हरिचरितं हन्तनिखिलमनुकरोति आ ।
ति अ इ अ आ इ अ आ इ आ इ आ इ अ अ
इ अ इ आ आ आ आ आ आ आ आ आ ॥ ध्रुव ।
विनतानन्दनकेतुरम्वुरुहकम्वुचक्रकरशोभी
सिन्धुसमीपे सततं विहरति कृष्णदास इति गायति आरे ।
मतान्तरे—
[1]ध्रुवलक्ष्मा चतुर्द्धायं विनोदोवरदस्तथा ।
नन्दकः कञ्चुकश्चेति विनोदः [2]कौतुके भवेत् ॥१२॥
आलापान्तो ध्रुवपदो वरदो देवतास्तुतौ ।
द्विखण्डोद्ग्राहको नन्द आलापरचितादिकः ॥१३॥
गीयतेऽभ्युदये तज्ज्ञैरथ स्यात् कञ्चुकस्तथा ।
आलापादिध्रुवपदः करुणे परिगीयते ॥१४॥ इति केचित् ।

यतितालमाह—

ध्रुवलक्षणा ।
लघुद्वन्द्वाद्द्रुतद्वन्द्वं यतिः सा त्रिपुटान्तरा ।
शुद्धा च द्विविधा·················॥१५॥

त्रिपुटस्तालविशेषोऽन्तरे पदमध्ये यस्याः सा तथा

मल्लार रागेण

मुञ्च मानिनि ! मानतिमिरं मुखसुधाकरमुज्वलम् ।
कुरु कृशोदरि ! विरहदहनो दहतु नहि मम मानसम् ॥१॥
वितर सखि ! विकचाम्वुरुहमुखि मधुरतरमधरामृतम् ।

अथ त्रिपुटः—

भुवनमोहविधायि यद्यपि किमिह कुरुताम्
कामगरलं निखिलदेहविसर्पितम् ।

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1. ध्रुवलक्ष्मा इत्यतः परिगीयते इति यावत् हरिनायकस्य सङ्गीतसारग्रन्थेऽपि दृश्यते ।
2. क, ख—कौतुको ।

अथ यतिः—

मयि कथं कुपितासि [1]भामिनि वत विधेहि यथोचितम् ।

अथाभोगः—

कर्णकार्मुकमिलितमेतं लोललोचनशायकम् ।

त्रिपुटः—

बपुसि मम कमलाक्षि निक्षिप विफलभावं
भजतु सहसा कुपितमन्मथधनुरिदम् ।

यतिः—

मुरभिदिति चाटुपटुकुशलो दिशतु [2]गजपतिमङ्गलम् ।

शुद्धायामुह्यसुदाहरणम् । अत्र चतुर्दशमात्रोऽन्तरखण्डः । द्वादशमात्रः प्रान्तावान्तरखण्डः । सप्तमात्रायां भङ्गी ।

निःसारिकमाह—

निःसारिकस्याद्ध्रुवलक्षणः । द्रुतद्वन्द्वाल्लघुद्वन्द्वम् । यथा—

मल्लाररागेण—

ति आ इ आ इ आ विजयं जयधनं रणसीमनि लभस्व
इ आ तेजोभर गञ्जितदिनकर दानमानरञ्जित गुणिवर
धीर वीर करुणासागर महिमहिलानागर इआ ।
तवपाणौ कृपाणमन्तकरसनासममाकलयन्ती सुरतरुणी!
शात्रवतरुणी नयनवारि मुञ्चति आ इ आ इआ अ इअ इआ ।
इअ अइ अन्त्य आ अ इआ अइ आ
आ आं आ आं आ आ आ आं
नहि नहि तवसमान इहरे ।।ध्रु।।
कीर्त्तिस्तव कुन्दति कुमुदति चन्द्रति हरशैलति हासति
हरति परं हंसति हीरति हारति घनसारति इआ ।
पुनस्तिआ इ आ इत्यादि
अत्रावृत्तिस्तु खण्ड[3]चतुष्टयानन्तरं—
कृशणकवेर्भाषितमिदम् ।

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1. ख—भाविनि 2. ख—नरपति 3. क—त्रया

इह चतुर्दशमात्रोऽवान्तरखण्डः। त्रयोदशमात्रः प्रान्तावान्तरखण्डः। षष्ठ्यां दशम्यां मात्रायां भङ्गी। अत्र षट्लघ्वक्षरोच्चारणकालो मात्रा इति केचित्।

मण्ठमाह—

मण्ठो लघुयुगं गुरुः। चत्वारोलघवोऽशब्दाः स्वलक्ष्मा अशब्दाः शब्दरहिताः स्वलक्ष्मा मण्ठलक्ष्मा।

मल्लार रागेण—

सुन्दरि तव वदनमिन्दुरमृतमधरपल्लवम्
बाहुयुगं कल्पलता कौस्तुभ इह यौवनम्।
शृणु कामिनि किमिति सुधा मन्दरधरणीहृता
देवगणैरतिरभसात् सति वपुसि तवामले
मथितोऽम्बुधिरधिकलाभ कालकूट हेतवे ॥ध्रु॥
एवं हरिपरिभाषितरसायनं राधिका
निपीय मुदमनिशमाप कृष्णदासभाषितम् ॥

अस्य बन्धादिकं रूपके वक्ष्यते।

झम्पकमाह—

उभयलक्षणः। निर्विरामद्रुतद्वन्द्वं लघुः झम्पकः विरामरहितद्रुतद्वन्द्वमिति पूर्वानुरोधेन। द्रुतद्वन्द्वमित्येवोक्तिः साधीयसी। केचित्तु सविरामद्रुतद्वन्द्वमिति पठन्ति। भवेदेवम् यतोऽत्र अनुभवस्तथैव। अत्र ध्रुवलक्षणे उह्यमुदाहरणम्।

मण्ठलक्षणो यथा—

मल्लाररागेण।

अचिररुचिरुचिरुचिरनवजलदजाले।
नीपवनघनपवनसञ्चारमूले ॥
केकिकुलविपुलरुतसन्ततकराले।
दर्दुरध्वनिभरैरहह वाचाले ॥
नागतो हरिरयम् किमिह घनकाले ॥ध्रु॥
मिलतु सखि कथमयम् सुखैरिवैरि
सिन्धुराधिपनृपतिचेतोविहारी ॥

अत्र दशादिविंशत्यधिकमात्रोऽवान्तरखण्डः। एतत् खण्डापेक्षया द्वित्रिमात्रान्यूनः प्रान्तखण्डः। पञ्चम्यां पञ्चम्यां मात्रायां भङ्गी।

त्रिपुटमाह—

द्विलक्षणः। द्रुतत्रयं विरामान्तं त्रिपुटः। ध्रुवलक्षणमुह्यमुदाहरणम्।

मण्ठलक्षणो यथा—

सिन्धुराधिप वीरतवरिपुनागरीनयनाम्बुनिवहै
र्मृण्मयं महिमण्डलं मृदु किमिति नैव विलीयते।
ज्ञातमत्र महीश सन्ततमम्बु शुष्यति तेजसा तव
ति आ इ अइ अइ अइइ अइ अइ
तिअइ अइ अइ इअ इअ इअ इअ इ आ आ आ आ
आ आ आ आ आ
तपनशतसम रोचिषा ॥ ध्रु ॥
चित्रमेतन्नखलु निरुपम निखिलविक्रमशालिनि त्वयि
ति आ इ अइ अइ अई अई ईय इ अई
कृष्णदासकविना भणितमिति रे।

यतिबन्धः एवास्य बन्धः। गानलालित्यमेव भिन्नम्।

अड्डतालमाह—

अड्डो द्विलक्षणः। सविरामद्रुतद्वन्द्वं लघुश्च। अस्येदानीं लोके दोआड़मान इति। प्रसिद्धिः।

अयं ध्रुवलक्षणो यथा—

मल्लाररागेण

[1]प्रणमन्तु पूर्णं परात्परमधीशम्।
पालिता परिमिता परमनुजवारम ॥ [2]खण्डः॥
[3]दुर्धराखिलधराधरमनुदारुतनुमम्भोदसोदर-
द्युतिहरं सारम् ॥ ध्रुव ॥

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1. ख—प्रणमत पूर्णपराधीपरमधीशम्। 2. ख—खण्डः ईति पाठः नास्ति।
3. ख—दुर्धर धरा धार मनु दारु तनु मम्भोदसोदर द्युतिधरं सारम्।

अधिजलधितटघटितवटनिकटवासम्।
दासजनदर्शनप्रकटमृदुहासम् ॥

मण्ठलक्षणमुदाहरणं मृग्यम् । अस्य झंपक वन्ध एव वन्धादि । गानलालित्यं भिन्नम् । केचित्तु ।

[1]लघोर्द्रुतद्वयेन स्यात् शङ्कः शृङ्गारवीरयोः ।
शान्ते शीलो विरामान्तद्रुतद्वन्द्वाल्लघोर्मतः ॥ १६ ॥

इति शङ्कशीलाख्यौ द्विप्रकरावड्डुतालाविति मन्यन्ते ।

रूपकमाह—

उभयलक्षणः। सविरामद्रुतद्वन्द्वाद्रूपकः ।

ध्रुवलक्षणो यथा—

मल्लार रागेण

अहि अं दे मुहं देउ चण्डिआ अद्धचन्द मण्डिआ
खण्डपरशु घरणि खरखग्गखुण्ड वइरि निअर रुहिर पाण तोषिआ।
चण्डमुण्डखण्डखण्डकरण कम्म मम्म मुहि अ
भूषणा भुअ मुलमिलिअ कण्डलिव इ कङ्कणा रुण्ड खण्ड-
कुण्डलादि मण्डालाग्ग सोहिणि ॥ ध्रु ॥
सग्गठिई फल अकरा सकअ लोअ दुखहरा सेवअ सअ दिण्ण
वरासुररखण्ड तप्पला
करुणामअ तरल हिआ अलिअ वेर अणि नग आ कमल अम्भ
परम हिआ कण्णदास वण्णिआ ।

मण्ठलक्षणमुह्यमुदाहरणम् । अत्र द्वादशमात्रोऽवान्तरखण्डः । एकादशमात्राप्रान्तावान्तरखण्डः। षष्ठमात्रायं भङ्गी। अनुक्तवन्धानामन्येषां तालानामेव वन्धः । गानलालित्यमप्येकं सर्वेषाम् । तदुक्तम्—

कुड्डुकाद्येकतालीनां यतित्रिपुटयोस्तथा।
झंपाड्डुतालयोर्वन्धसमावेशः समः स्मृतः ॥ १७ ॥
अन्ये रूपकवन्धे स्युर्निःसारी नान्यवन्धगा ॥ ईति ॥

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1. श्लोकोऽयं हरिनायकस्य संगीतसारग्रन्थेऽपि वर्त्तते।

एवं चेत् कथं एकस्मिन् वन्धे तालद्वयगानं संपद्यते । उच्यते । तालो हि घातविशेषोनियतसमयः । यद्येकस्मिन् वन्धे घातविशेषेण तालविशेषा उत्पद्यन्ते तदा केयमाशंका । यत्रतु भिन्नाद् गानलालित्यादेकस्मिन् वन्धे तालद्वयगानं तत्राशङ्कापि नास्ति । यथा यतिस्त्रिपुटयोः झंपाङ्डुतालयोः ।

एकतालीमाह—

मण्ठलक्षणा । द्रुतेनैकेनैकताली । यथोदाहृतं गीतं आदितालमण्ठलक्षणे । समानवन्धत्वात् । तदेव गीतं गानलालित्यवशादेकताल्यां गीयते । मतान्तरे इयमप्यालापयुता भवति । एतन्मूलकमेव । प्रवन्धे एकतालितः पूर्वं आलापविन्यासं कुर्वन्ति । एवं । नवभिस्तालैरयं सूड़ः ।

मतान्तरे कुड्डुकमाह—

कुड्डुको मण्ठलक्षणः । द्रुतद्वन्द्वाल्लघुद्वन्द्वम् । ननु निःसारीतालेनैक्यमापतितम् । सत्यम् । वन्धस्य गानलालित्यं भिन्नः भवेदेव । तालस्यास्य प्रायशः क्षुद्रगीतेष्वेव प्रयोगो दृश्यते इति तथैवोदाहियते ।

नट्टरागेण

किञ्चिदुदञ्चय चञ्चलनयने सञ्चितवहुलावण्यम् ।
वदनमिदं विधुमण्डलमधुना मुञ्चतु मानमगण्यम् ॥
किमिति करोति कृशोदरि रोषम्
मदनमहानलविकलशरीरं मामव भज परितोषम् ॥ध्रु॥
वचनमुदीरय मधुरालापिनि मृदुमन्दस्मितकान्तम् ।
किंचन सिञ्च सुधारसविन्दुभिरङ्गमिदं मम तान्तम् ॥
राधामाधवकेलिकलारसखचितं [1]नवमविगीतम् ।
सुखयतु सज्जनचित्तं सततं कृष्णदासकविगीतम् ॥-

अमूमेवेदानीं लोकाः पड़िताल [2]सरिमानं च कथयन्ति । आदितालवदस्य वन्धादि ।

उपाड्डुतालमाह—

द्विलक्ष्मोपाड्डुतालकः । द्रुतेनैकेन । ध्रुवलक्षणमुह्यमुदाहरणम् ।

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1. क—नवमधिगीतम् । 2. ख—सरिमानं च इति पाठः नास्ति ।

मण्ठलक्षणो यथा—

[1]नट्टरागेण ।

सुन्दरि तोर वदन चन्द्रमण्डलजित लेआ ।
आकाश वा खिन्नभानुकिरण तपइ आ ।
आरे रे इन्दु पूर्णतनु [2]मन अभिमत वाञ्छिता ।
पुनिम संझ रागरुधिर भरित अङ्ग अम्वरा ।
कलङ्क कपट छरित तनु लाजे तेजइ जीविता ॥ध्रुव॥
रासरङ्गरभस[3]रसिक हरिवचने राधिका
मुदितमन्न अन्नुखन्न कृष्णदास [4]भण्णिता ।

अस्य वन्धादिकं रूपकवत् । धरणवशात्तालः संपद्यते वन्धपार्थक्यादेकतालितो भिन्नं लालित्यं भवति । अमूं इदानीं उपाडुमानं लोकाः कथयन्ति ।

सर्वेषामपि गीतानामौज्वल्यमाह—

सर्वेऽमी हृद्या गीतगुणैर्युताः । उत्कर्षहेतुभिर्गीतगुणैर्युताश्चेदेकतालास्तदा उपादेयत्वमेतेषां भवतीति सालगसूड़ः कथितः । किञ्च । सूड़ोऽयं यदा प्रवन्धप्रकारकधातुघटितो भवेत्तदा प्रवन्धोऽपि भवति । उदाहरणं—

धन्नासीरागेण—

शरदसंगि वृन्दावन सुन्दर पूर्णचन्द्ररुचि [5]भाजिदिगन्तर
काशभासशुभमेदिनि परिसर निर्जलजलधरपाण्डर अम्वर ॥
कमलकुमुदशुचि कालिन्दिनीर राजहंससित पुलिन मनोहर
नन्दनन्दन आनन्दने किमे शुद्ध वेश ऋतु राजितु आ ॥
इत्यादितालः ॥

शरद ऋतुराज एहु राजित दिगन्ता ।
पेख्खि वहु हरष हरि मदनरसवन्ता ॥
कालिन्दितटनिकट कुञ्जे वसन्ता ।
[6]रासरसे केल्ल मन सह गोपकान्ता ॥

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1. ख—नट । 2. ख—मई मत वाञ्छिता । 3. ख—भरणि । 4. ख—भणन्ति, क—भणिज्जे । 5. ख—राज । 6. ख—रासरम्भकेलिमनह गोपकान्ता ।

निखिलजन नयनमन रूपे हरन्ता ।
निरुपमा लावण्य सकलसुखदेन्ता ॥
इति झम्पकः ॥

आ वेणुधरि हरि वादन करुरे
वन हरिण पक्षिगण धुनि शुनिरे
आरे निश्चला तनुजनु योग साधनुरे ।
इति अड्डतालः

वेणुधुनि शुणि गोपिजन्ना
कुसुमशरशर वेधि तन्ना
एकु समये तेजु भवना
सर्वसुख कल [1]काह्नुआ ॥
इति त्रिपुटः ॥

आ आ नन्दनन्दन लागि कामिनि नगन [2]ले आ
इति यतिः ॥

वेणुधुन्नि अन्नुसारि गोपनारिरङ्गिनी ।
पुलकपूर पुरि कपोल स्वेदबिन्दुसङ्गिनी ॥
[3]धाइ वेग मन्न आग पाछुलाग सहचरी ।
प्राणनाथ [4]अभिसरल्ल सकलसङ्ग परिहरि ॥
इति सण्ठः ॥

पेखतुरे ब्रजतरुणीजन [5]वृन्दावननयनानन्दन
कायकान्ति नवघनशोभन तरुण मनमोहन इआ
शिखिशिखण्डमण्डितकुन्तल
मालतिमाल गुञ्ज मञ्जुल
गण्डस्थलविलुलित मुखजितविधुमण्डल इआ ।
इति निःसारिक ॥

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1. ख—खानुआ । 2. क—लेइआ । 3. क, ख—धावइ वेगे मन्न आगे पाछुलागे—क, ख
4. क, ख—अभिसरह्ले—क, ख । 5. क—वृन्दवन नयनारन्दनि

कनककलितकङ्कणकर किङ्किणिपदलम्बितम् ।
मधुरमुरलिमोहनधुनि अधरविम्बचुम्बितत् ॥
प्राणनाथ सनिध मिलले रङ्गे गोपवालिका ।
सानन्दे देइ नयने नयन नीलनलिनमालिका ॥

इति उपाड्डुतालः ॥

नासे मुकुताफल उरे वनमाला
अरुणकमलदलनयन विशाला
पीतवसन श्यामसुन्दर देहा
नीलजलदे जनु विजुलि रेहा

इति कुडुकः । [1]पड़िताल इति प्रसिद्धिः ।

आजु भेटल नन्दकिशोरा ।
मदनमोहनरूप जीवन हमारा ॥

इति रूपकः ॥

परम मोहनरूप परंब्रह्ममय मनुज भक्त गोपीजन
वाञ्छापूरण रचित रासवन्दनाखचित
सूड़प्रवन्ध कृष्णदासकवि विरचित
प्रचरतु [2]आचन्द्रतारक इआ ।

इत्यालापोऽतालः ॥

कमलासन शिव सहित पुरन्दर
मुखय अमरवर पूरित अम्बर
पुष्पवृष्टिकर किन्नर अपसर
दुन्दुभिशवद दिगन्तर आ ।
रासे रसिक मुरारि नारिगण
सङ्ग रङ्गरस विरचितविहरण
चउदिश उदिले अमृत किरण
अमलकमलयुगधारणआ ।

इत्येकताली ॥

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1. पड़िताल इति प्रसिद्धिः इति पाठः 'क' पुस्तके नास्ति । 2. क—आचद्रक ।

शरदसङ्ग इत्यत्र मानम्। अस्य प्रबन्धस्य लक्षणं प्राक्कथितम्। अत्र एकरागनियम इति सालगसूड़ेऽपि एकरागनियम इति प्राञ्चः। तथान्येऽपि तालाः सन्ति यथा—

चञ्चत्पुटश्चाचपुटः षट्पितापुत्रकस्तथा।
सम्पक्वेष्टक उद्घट्टः कङ्कणः कोकिलारवः ॥१८॥
राजकोलाहलो रङ्गविद्याधरशचिप्रियौ।
वादकाकुलकन्दर्पनलकूवरदर्पणा ॥१९॥
हंसलीलो मोक्षगतिः श्रीरङ्गः सिंहनन्दनः। इत्यादिना।
एकोत्तरशतं ताले षष्ठिमुख्यतमा इमे ॥२०॥

इत्यादि वहूनां तालानां ग्रन्थविस्तरभयादप्रसिद्धत्वाच्च लक्षणादिकं न दर्शितम। सिंहनन्दनस्य प्रचुरप्रयोगदर्शनात्तु लक्षणमाह—

गौलपौलगुरुदौ च गौलपौल पगालघू।
निःशब्दं लचतुष्कं च ताले स्यात् सिंहनन्दने ॥२१॥

उदाहरणं यथा—

मल्लाररागेण

सुरभिसमयदिवसमेत[1]मीक्षितुमतिदुर्वला।
मुञ्चति मुहुरम्बुनिवहमीक्षणभवमाकुला॥
इन्दिन्दिरनिकररावकर्णनमनुकम्पिता।
कोकिलकुलकाकलीभिरहह मोहमागता॥
कठिनकृष्ण[2]कलय रे कामकदन[3]वाधिका?।
विपुलविरहविलुलिततनुरति विलपति राधिका॥
चन्दनवनमारुतेन मन्दमन्दमागतम्।
देहदाहमधिकमधिकमवति हन्त सन्ततम ॥ध्रु॥
किञ्च किरति कालकूटकलितकिरणसञ्चयम्।
विधुरयुवतिमरणहेतुरजनि रजनिपतिरयम्॥

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1. क—दिक्षितमिति। 2. ख—केलय। 3. क—विन्दका।

श्रृणुत कर्णकुतुककारिकृष्णदासविरचनम् ।
गजपतिनृपहृदयहारिचारुसिंहनन्दनम् ॥

अत्र एकया एव आवृत्त्या उद्ग्रादित्रयम् । एवं बहुकलात्मकेषु तालेषु वोद्धव्यम् । इत्यादयः सर्वे ताला मण्ठलक्षणा एव । सर्वाण्येव गीतानि मात्रावृत्तान्येव । तथाहि—

सानुस्वारश्च दीर्घो च विसर्गी च गुरुर्भवेत् ।
वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥२२॥

इत्युक्तप्रकारदीर्घह्रस्वाक्षरयुक्तवन्धैर्गीतानि भवन्तीति प्रतिपादितम् प्राक् । अत्रार्थे संग्रहश्लोकाः—

भवन्ति मात्रावृत्तानि गीतानि निखिलान्यपि ।
मात्रापि वन्धखण्डे स्यु स्तालगानक्रमोत्थिताः ॥२३॥
कुडुक्कादेकतालीनां खण्डः षोड़शमात्रिकः ।
यतित्रिपुटयोः खण्डः स्याच्चतुर्द शमात्रिकः ॥२४॥
खण्डस्तु रूपकादीनां भवेद्द्वादशमात्रिकः ।
त्रयाणामपि भङ्ग्यर्द्धे यतिरूपा व्यवस्थिता ॥२५॥
दशादिविंशतिप्रान्तमात्रो झम्पाड्डुतालयोः ।
खण्डे भङ्गी तु पञ्चम्यां पञ्चम्यां परिकीर्त्तिता ॥२६॥
मात्रायामपि निःसारौ स्याच्चतुर्दशमात्रकः ।
खण्डे भङ्गी तु षष्ठ्यां [1]स्यादष्टम्यां परिकीर्तिता ॥२७॥
एकद्विमात्रिकान्यूनाः सर्वे स्युः प्रान्तखण्डकाः ।
अस्याप्येवं निवृत्तिस्तु तत्तत्तालेषु दर्शिताः ॥२८॥

इति श्रीकृष्णदासवड़जेनामहापात्रकृते तालगनिर्णयो नाम द्वितीयोल्लासः ॥

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1. क—स्यादशम्यां परिकीर्तिता ।

क्षुद्रगीतमाह—

लक्ष्मैक[1]देशयुक् क्षुद्रगीतम् । अर्थादनन्तरोक्तसालगस्य लक्ष्मैकयुतं तालधातुयुतमित्यर्थः । वाक्यञ्च सर्वत्रावश्यकम् । तेन विना क्वापि न रंजकता । एतेन ध्रुवमण्ठादिनियमोऽक्षरमात्रादिवन्धनियमोऽपि नात्राभिमतः तथाहि—

मालवश्रीरागेण एकतालेन च

नीलनलिनदलनयने ।
हारिहराङ्कतलेकृतशयने ।
घनजघनस्तनतान्ते ।
[2]हाटकलतिकानिन्दककान्ते ।
जननिजनार्दनचरणे ।
जनय रतिंजयिनी हरशरणे ॥ ध्रु ॥
कृष्णकथारसखचिते ।
कृष्णदासकृत[3]कालीगीते ।
कर्णानन्दनिदाने ।
कलयति चित्तान्यनधरपाने ॥

अस्मिन्निरोष्ठ्यगीते गानवशाच्च यतिकुडुक्करूपकैकतालीनां गानं निष्णातबुद्धिभिर्ज्ञातव्यम् । सालगे तु येकेचिदक्षरमात्राकृतवन्धमनादृत्य गीतं कुर्वन्ति तेषामज्ञानमेव ।

एतद्भेदमाह—

तत् स्याच्चतुर्विधम् । नाम्ना चित्रपदाचित्रकलाध्रुवपदापरा पाञ्चाली स्यात् । स्पष्टम् । चित्रपदा पदे वैचित्र्यसंयुता । न धात्वादौ । धात्वादौ तानविशेषे । पदवैचित्र्यश्चात्र अकठोरानुप्रासादिगुणयुक्तत्वात् । यद्यप्यत्र सर्व एवानुप्रासोऽभिमतस्तथापि अन्त्यानुप्रासस्यावश्यकता । तदुक्तम्—

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1. ख—शेश । 2. ख—हाटककलिका । 3. क—कलि । 4. क—तस्याच्चतुर्विधम् ।

पज्झटिकायां विरुदावल्याञ्च क्षुद्रगीतादौ ।
अन्त्यानुप्रासोऽयं निवेशनीयो विशेषज्ञैः ॥१॥

एतेन शुद्धसालगादौ नास्यावश्यकता ॥ अन्त्यानुप्रासस्तु साहित्यदर्पणे —

व्यंजनं चेद्यथावस्थं पूर्वस्वरसमन्वितम् ।
आवर्तन्तेऽन्त्ययोर्ज्यत्वादन्त्यानुप्रास इष्यते ॥२॥

उदाहरणम्—

गोण्डक्रीरागेण

कलयति नयनं दिशिदिशि वलितम् ।
पङ्कजमिव मृदुमारुतचलितम् ॥
केलीविपिनं प्रविशति राधा ।
प्रतिपदसमुदितमनसिज बाधा ॥
जनयतु रुद्रगजेश[1]समुदितम् ।
रामानन्दरायकविगीतम् ॥

ध्रुवे सममात्रिकत्वान्नेदं सालगगीतम् मण्ठलक्षणाभावात् ।

चित्रकलामाह—

चित्रकला त्र्याद्यष्टावधिपादयुक् । न्यूनमात्रा ध्रुवे ज्ञेया । अर्थादन्ये पादाः सममात्रिकाः । इयं त्रिपदाचतुष्पदायावदष्टपदा चित्रकलाया भेदाः । उदाहरणम्—

मल्लाररागेण

[2]अनारतविषयोपभुजो मम दिनानीश गतानि वृथा ।
मनागपि न स्मरति मनो जनार्दन तव चरणकथा ।
का गतिरच्युत मे
आगतमन्तकभयमत्युग्रम् ॥ ध्रु ॥

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1. क, ख—गजेशमुदितम् ।
2. क—अनादृत ।

दैवी तव माया दनुजान्तक देव तया मोहितहृदयम् ।
पावय दासं परमपदाधिपश्रीधरधर्मपुरिणं सदा ॥

चित्रपदाचित्रकलयोः सङ्करोदाहरणं यद्यपीदं भवितुमर्हति तथाप्यन्त्यानुप्रासरहितत्वादत्रोदाहृतम् । सङ्करगीतम् यथा—

नट्टरागेण

अनुपम वदन सुधाकर [1]हेरइते शशधर उपजल शङ्का ।
तें अभिमाने पिअल विषमविष जानल कपट कलङ्का ॥
सुन्दरि कि कहिव तेरि तनु शोभा ।
याहाँ याहाँ लागल ताहाँ ताहाँ वाधल लोचन दुहुँ वहुलोभा ॥ ध्रु ॥
काजरे साजल रुचिरनयन तोर हेराइते पूरल आशा ।
हरिन नलिन दुहुँ पाइलाज वहु पलाइ कैल वनवासा ॥
हेरि गति करिवर तेजल ग्याना कुचयुग मदन भण्डारा ।
मझा हेरि हरि कं तहुँ पलाअल वहुं नाहँ परचारा ॥
कृष्णदास भण शुन वर नागरि मने कछु न कर विचारा ।
राधा वरु नागरि कान्हु वर नागर दुअजन त्रिभुवन सारा ॥

एवमिव सङ्करगीतानां महाकविजयदेवकृते गीतगोविन्दे वहून्युदाहरणानि ।

ध्रुवपदामाह—

[2]तत्र ध्रुवपदा द्विधा ।

ध्रुवं गीत्वा भिन्नधातुपदमन्यत्तु गीयते ।

यत्रैका । [3]तद्वत् चित्रकलाचित्रपदावत् । एतेन द्वयोर्लक्षणयुक्तेयं भवति । अन्यत् [4]पदसाभोग एव । तेनेयं द्विपदा । धातुरत्र[5] तानविशेषः। इमामेव [6]चुटुकिलामाहुः । उदाहरणं [7]ज्ञातानि च पाश्चात्यगीतानि ।

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1. ख—पेखखइते तें शशधर भेल शङ्कां । 2. ख—'तत्र' नास्ति । 3. ख—'तद्वत्' नास्ति ।
4. ख—पदसाभोगवत् 5. क—रन्ततालविशेषः 6. ख—छुटिकिला 7. ख—'ज्ञातानि च नास्ति

अपरामाह—अन्योद्ग्राहध्रुवाभोगैः स्याद् भिन्नधातुभिः । अन्या'इयं' पादत्रयवती। उदाहरणम्—

गौरीरागेण

चौआ चन्दन आजुं अङ्गे चढ़ाअ
गगने आजुं हे भवचन्द
आजु गोविन्द मिलत मारे मन्दिर शुनत पुलक पूरित सव अङ्ग
हेरत नयन अमृतरस सिञ्चित कुसुम शेज करत अति रङ्ग ॥ ध्रु ॥
विरहि युवतिजन मारण कारण काम कुटिल अवला करत दुरन्त।
कृष्णदास प्रभु ओहि करुणामय अवहि करत मेरे ए दुख अन्त ॥

पाञ्चालीमाह—

[1]पाञ्चाली वहुभिः पादैर्द्विविधा सध्रुवाध्रुवा ।

ध्रुवा वा अध्रुवा च । सर्वत्र ध्रुवो घोषा इति लोके प्रसिद्धिः । लोके पाञ्चालीति प्रसिद्धिरस्याः। उदाहरणम्— कृष्णविजयवालचरितयज्ञगीतानि ।

एषां क्षुद्रगीतानामन्योन्यसांकर्य्याद् वहवो भेदाः संभवन्ति। ग्रन्थविस्तरभयान्नोक्ताः

एषु सर्वेष्वपि आदितालनिःसारिकमण्ठान् विहाय सर्वे एवान्ये सालगसूड़तालाः।

इति श्रीकृष्णदासवड़जेनामहापात्रकृते गीतप्रकाशे क्षुद्रगीतनिर्णयो नाम तृतीयोल्लासः ॥

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1. अत्र हरिनायकस्य संगीतसारे—

अतिविस्तीर्णपदता पञ्चः प्रोक्ता मनीषिभिः ।
स यत्रास्तीति सा प्रोक्ता पाञ्चाली भरतादिभिः ॥

चतुर्थोल्लासः

अथ गीतगुणानाह—

गुणा गीतस्य तालेषु लययत्योर्ग्रहस्य च ।
मानस्यापि विचित्रत्वं गमकानां परिग्रहः ॥ १ ॥
मातोरर्थस्य नैर्मल्यं रागाणां रम्यतानता ।
धातोर्नवनवत्वञ्च पौनरुक्त्यपरिग्रहः ॥ २ ॥
किन्तु धातोः पौनरुक्त्यं सविधत्वे न दोषभाक् ।
तेन्नपाटस्वराणाञ्च नानाविधनिवेशनम् ॥ ३ ॥
एषु सर्वेष्वपि गुणेष्वावश्यकतमं त्विदम् ।
गुणालङ्काररसवद् वाक्यस्य ग्रहणं तु यत् ॥ ४ ॥

मातुरक्षरसञ्चयः। धातुरत्र स्वनामख्याततानविशेषः। अन्ये तु—

[1]वाङ्मातुरुच्यते गेयं धातुरित्यभिधीयते ।

उक्तवैचित्र्यं पाटस्वराणां नानाप्रकारनिवेशनम। तेनस्य तु प्रवन्धस्यादौ प्रयोगोऽप्रशक्तः। पाटस्वरयोर्गानानन्तरमेवास्य प्रयोगः पूर्वैः कृतः। वाक्यं यदङ्गतया निर्णीतं तदावश्यकम्। गुणालङ्काररससंयुक्तमेव। कोऽयं लय इत्याह—

[2]क्रियान्तरेण विश्रान्तिर्लय इत्यभिधीयते ।
स त्रिधा कथितः प्राज्ञैर्द्रुतो मध्यो विलम्बितः ॥ ५ ॥
द्रुतोऽतिशीघ्रो मध्यस्तु विश्रान्तिर्द्विगुणा ततः ।
विश्रान्तिर्द्विगुणा तस्माल्लयः प्रोक्तो विलम्बितः ॥ ६ ॥

स्पष्टम्। अत्र [3]केचिद् यत्यादौ विलम्बितलयं त्रिपुटादौ द्रुतलयं वदन्ति। अन्ये तु लयस्य गानविशेषरूपत्वात् स्रोतोवहादिविशेषलक्षणदर्शनाच्च सर्वेष्वपि तालेषु मन्यते ।

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1. अर्द्धश्लोकोऽयं हरिनायकस्य संगीतसारे शार्ङ्गदेवस्य संगीतरत्नाकरे (३/२) च दृश्यते ।
2. 'क्रियान्तरेण' इत्यतः 'विलम्बितः' इति यावत् हरिनायकस्य संगीतसाराद् गृहीतः स्यात् ।
3. क, ख—केवचिद् ।

यतिमाह—

[1]लयः प्रवृत्तिर्नियमो यतिरित्यभिधीयते ।
समा स्रोतोवहा गोपुच्छिका चेति त्रिधा मता ॥ ७ ॥
आदिमध्यावसानेषु लयैकत्वे समा मता ।
आदिमध्यावसानेषु क्रमेण यदि गीयते ॥ ८ ॥
चिरमध्यद्रुतलया तदा स्रोतोवहा मता ।
लयैर्गोपुच्छिका प्रोक्ता द्रुतमध्यविलम्बितैः ॥ ९ ॥

ग्रहादीनाह—

अनागतसमातीता ग्रहास्तु त्रिविधा मताः ।
[2]गीतारम्भाद् यदा पूर्वं समुच्चार्याक्षरद्वयम् ॥
तालस्य न्यसनादुक्त[3] स्तदैवानागतग्रहः ॥ १० ॥

अत्र यदक्षरं अधिकं प्रगृह्यते तदनागतं तालाभ्यन्तरे कदापि न प्रविष्टम् ।
मुच्छय मानं मंजु सिमन्तिनि वत्ता ? असि मृदुल इआ इत्यत्र निःसारिकताले मुच्छय इत्यक्षराणि तालवाह्यमेवोन्यस्तम । मानं मंजु सिमन्तिनि इत्यत्र एव तालः पतति ।

[4]गीतोच्चारणमात्रेण यदा तालस्य संगतिः ।
तदा सम इति प्रोक्तः समकालसमुद्भवात् ॥ ११ ॥

यथालक्षणतालश्चेत् प्रथमं पतति तदा समग्रहः । यथा—उदाहृतादितालनिःसारिकमण्ठझंपकादौ ।

कला यास्तु पतिष्यन्ति पश्चात्ताः प्रथमे यदि ।
विन्यस्य गीयते तालस्तदादातीत ग्रहः स्मृतः ॥ १२ ॥

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1. 'लयः' इत्यतः 'विलम्बितैः' इति यावत् हरिनायकस्य संगीतसाराद् गृहीतः स्यात् ।
2. 'गीतारम्भाद्' इत्यतः 'ग्रहः' इति यावद् हरिनायकस्य संगीतसाराद् गृहीतः स्यात् ।
3. क, ख—सर्वैः
4. श्लोकोऽयं हरिनायकस्य संगीतसाराद् गृहीतः स्यात् ।

लक्षणमतिक्रम्य गृह्यते इत्यतीतग्रहः। यथा—मुञ्च मानिनि मानतिमिरं मुखसुधाकरमित्यादौ यतिलक्षणे प्रथमं लघुद्वयं तत् हित्वा द्रुतद्वयं न्यस्तम्।

मयि कथं कुपितासि भामिनि वत विधेहि यथोचितम् इत्यत्र प्रान्ते लघुद्वयमेव। एवम्

शिशिरशीतलमंजुवंजुलमृदुलकिसलयसंकुलम् इत्यादिष्वपि ज्ञेयम्। अतएव यतिताले समग्रहकरणार्थं गन्धर्वरायेण कृतम्—

अम्भोवाह गगनभरिद रिखति
यतुर्द्दश विविधपुरी विजुलन्ति
सन्तत सहिअ गुरु गरजन्ति।

तत्पुत्रेणापि निमाइना—

भइरव एहु सखि घनकाल।

इत्यादौ भइरव इत्यनेन लघुद्वयं न्यस्तम्। संगीतरायेणापि—

इयां अमितं वलभार चलिओ युझन्त राये विचित्र पणरे
कोपे करवाल घेनि रुद्रमुरति अवतरह्ले रणभूमि।

इत्यत्र लघुद्वयमादाय समग्रहार्थमादौ इयां इति वन्धमनादृत्यापि लघुद्वयं न्यस्तम्। अतः सर्वेष्वपि तालेषु त्रिविधः ग्रहः। केचित्तु कुडुकादौ अनागतग्रहं यत्यादौ अतीतग्रहं मन्यन्ते। केचित्तु अनागतातीतयोरुदाहरण द्वयं परिवर्तयन्ति। वदन्ति च —

अतीताक्षरसंयुक्तस्तालः संन्यसते यदि।
तदातीतग्रहः प्रोक्तः ·····················॥ १३॥ ॥ इति॥

मानमाह—

[1]तालविश्रान्तिकारित्वान्मानं तालसमाप्तिकृत्।
तच्चेध्रुवे द्वितीयायां कलायां निपतेत्तदा॥ १४॥

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1. 'तालविश्रान्ति' इत्यतः 'निपतेत्तदाः' इति यावद् हरिनायकस्य संगीतसाराद् गृहीतः स्यात्।

* आवर्तो वर्द्धमानाख्यस्ताले तालज्ञसम्मतः ।
मानं ध्रुवे त्वन्तिमायां कलायां निपतेद्यदा ॥
आवर्तो हीयमानाख्यस्तदा प्रक्तो मनीषिभिः ॥ १५ ॥

वर्द्धमानावर्तो यथा—

उदाहृतनिः सारिगीते तिआ इआ इआ विजयं इत्यादिवद्वितीयायां कलायां पतति मानम्।

हीयमानावर्तो यथा—

उदाहृतपाटादिप्रवन्धे थो दिक् दां इत्यत्रः मानं हीयमानमेव। टाङ्कमिति वदन्ति चेदम । प्रान्तद्वयमन्तमुच्यते इत्यन्तिमेयम्। अन्यथा हीयमानाभावः ।

गमकमाह—

[1]स्वरस्य कम्पो गमकः श्रोतृचित्तसुखावहः ।
तस्यप्रभेदास्तिरिपः स्फुरितः कम्पितस्तथा ॥ १६ ॥
[2]लीन आन्दोलितवलित्रिभिन्नकुरलाहताः ।
उन्नामितः प्लावितश्च हुंकृतो मुद्रितस्तथा ॥ १७ ॥
नमितो मिश्रितः पञ्चदशेति परिकीर्तिताः ।

एतेषां लक्षणमाह—

लघिष्ठड़मरुध्वानकम्पानुकृतिसुन्दरः ॥ १८ ॥
द्रुततुर्य्यांश[3]वेगेन तिरिपः परिकीर्तितः ।
वेगे द्रुततुरीयांशनिर्मिते स्फुरितो मतः ॥ १९ ॥
द्रुतार्द्धमानवेगेन कम्पितं गमकं विदुः ।
लीनस्तु द्रुतवेगेनान्दोलितो लघुवेगतः ॥ २० ॥
वलिर्विविधवक्रत्वयुक्तो [4]वेगवशाद् भवेत् ।
त्रिभिन्नस्तु त्रिषु स्थानेष्वविश्रान्तघनस्वरः ॥ २१ ॥
[5]कुरलो वलिरेव स्याद् ग्रन्थिलः कण्ठकोमलः ।

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* 'आवर्तो' इत्यतः 'मनीषिभिः' इति यावद् हरिनायकस्य संगीतसाराद् गृहीतः स्यात् ।

1. 'स्वरस्य' इत्यतः 'कण्ठकोमलः' इति । यावद् हरिनायकस्य संगीतसाराद् गृहीतः स्यात् ।

2. ख—नील । 3. ख—भागेन । 4. बेगवशा भवेत् ।

5. ख—कुवलो ।

स्वरमग्रिममादायनिवृत्तस्त्वाहतो मतः ।।२२।।
उन्नामितः स तु प्रोक्तो यः स्वरानुत्तरोत्तरान् ।
क्रमाद् गच्छेत् प्लावितस्तु [1]प्लुतमानेन कम्पनम् ।।२३।।
हृदयंगमहूंकारगंभीरो हूंकृतो मतः ।
मुखमुद्रणसंभूतो मुद्रितो गमको भवेत् ।।२४।।
स्वराणां [2]नमनादुक्तो नामितो ध्वनिवेदिभिः ।
एतेषां [3]मिलनान्मिश्रस्तस्य स्युर्भुरयो भिदाः ।
आसां तु लक्षणं नोक्तं ग्रन्थबाहुल्यभीतितः ।।२५।।

एतेषामुदाहरणं गीतेष्वेव व्यक्तिर्भवेत् । गमकाभ्यासप्रकारस्तु संगीतदामोदरे—

[4]माघपौषनिशायां तु शेषप्रहरमात्रके ।
साधकः सलिले स्थित्वा गमकान् साधयेदिमान् ।।२६।।

इति कृष्णदासवड़जेनामहापात्रकृते गीतप्रकाशे गुणनिर्णयो नाम चतुर्थोल्लासः ।।

1. ख—प्लुतगानेन कम्पकम् ।   2. ख—न्यमना
3. ख—मिलनात्तु मिश्रितस्य स्युर्भूरयो भिदाः
4. अत्र संगीतदामोदरे—माघपौषनिशायान्तु शेषप्रहरमात्रके ।
साधकः सलिले स्थित्वा गमकान् सप्त साधयेत् ।। (पृः ३१)

पञ्चमोल्लासः

अथ रागानाह—

ये रंजयन्ति चित्तं ते रागाः स्वरसमाश्रिताः ।
संपूर्णाः षाड़वा[1]स्तद्वदौडुवाश्चेति ते त्रिधा ॥
ते क्रमेण प्रवर्तन्ति सप्तषट्पञ्चभिः स्वरैः ॥१॥

संपूर्णाः सप्तस्वररागाः । [2]षाड़वाः षट्स्वररागाः । [3]औडुवाः पञ्चस्वररागाः ।

संपूर्णानाह—

श्रीराग[4]नट्टकर्णाटरेवगुप्तवसन्तकाः ।
शुद्धभैरववङ्गालसोम[5]रागाश्चपञ्चमाः ॥२॥
कामोदमेघरागौ च तथा द्राविड़गौड़कः ।
वराड़ि गुज्जरी तोड़ी मालवश्रीश्च सैन्धवी ॥३॥
[6]देवक्री चैव रामक्री तथा प्रथममंजरी ।
नट्टा वेलावली [7]गौड़ीत्याद्याः संपूर्णकाः मताः ॥४॥

षाड़वानाह—

*गौड़कर्णाट[8]वङ्गालदेशीधन्नासिका स्तथा ।
कोलाहला च वल्लाली देशाख्याशावरीति च ॥५॥
खम्भावती हर्षपुरी मल्लारी[9]हुंछिकेत्यपि ।
इत्याद्याः षाड़वाः प्रोक्ताः [10]रागाः श्रुतिमनोहराः ॥६॥

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1. क, ख—स्तद्वदौवड़ाश्चेति । 2. ख—वाक्यमिदं नास्ति । 3. क, ख—ओडवाः ।
4. ख—नट । 5. ख—रागस्तु पञ्चमी । 6. ख—देवक्री । 7. क—गौरी ।

* ख—"आदिपदेन—

नाटघण्टारवौ नट्टनारायणक भूपतिः ।
शङ्कराभरणश्चेति पूर्णरागा इमे मताः ॥"

आत्रान्तर्गतानां रागाणां लक्षणाभावात् पाठोऽयं प्रक्षिप्तः । इति सम्पादकः

8. ख—'वङ्गालः' नास्ति । 9. ख—हुङ्कृतेत्यपि । 10. ख—राश्चेति मनोहराः ।

औडुवानाह—

*मध्यमादिश्च मल्लारो देशपालश्च मालवः ।
हिंदोलो भैरवो नागध्वनिर्गोण्ड[1]कृतिस्तथा ॥७॥
[2]ललिता च ततश्छायातोडी वेलावली तथा ।
प्रतापपूर्विका प्रोक्ता सैन्धवी द्वितीया तथा ॥
† इत्याद्या औडुवाः प्रोक्ताः रागा जनमनोहराः ॥८॥

एतेषां लक्षणान् क्रमादाह—

षड्जन्यासग्रहांशोऽयं श्रीरागः स्वल्पपञ्चमः ।
षाड्जीजातिसमुत्पन्नः षड्जग्रामसमाश्रितः ॥९॥
सायं गेयो रसे वीरे शृंगारे चेति निश्चितः । इति श्रीरागः ॥
श्रीरागवत्तथा नट्टः किंतु नैषोऽल्पपञ्चमः ॥१०॥
ध-रि-तारो नि-संद्रश्च गमकैरुत्कटैर्युतः । इति [3]नट्टः ॥
कर्णाटस्तद्वदाख्यातो नि-न्यासग्रहणांशकः ॥११॥ इति कर्णाटः ॥
रेवगुप्तस्तथा षड्जे [4]मध्यमार्षभिकोद्भवः ।
रि-ग्रहांशो मध्यमान्तो रसे वीरे नियुज्यते ॥१२॥ इति रेवगुप्तः ॥
[5]षड्जमध्यमिकाजातः षड्जन्यासग्रहांशकः ।
गेयो वसन्तरागोऽयं वसन्तसमये बुधैः ॥१३॥

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* ख—"आदिपदेन—
श्रीकण्ठिका च भौलि च तारासालगगौडकः ।
शुद्धाभीरी मधुकरी छाया नीलोत्पलान्ध च ।।"

अत्रान्तर्गतानां लक्षणाभावात् पाठोऽयं प्रक्षिप्तः स्यादिति सम्पादकः ।

1. क—'कृति' इति शब्दोपरि 'करी' इति लिखितो दृश्यते ।
2. ख—श्लोकार्द्धोऽयं नास्ति । ग—"ललिताशतज ।

† ख—"आदिपदेन—
तुरुष्कगौडो गान्धारः पुलिन्दीमेघरञ्जिका ॥ इति ॥"

अत्रान्तर्गतानां लक्षणाभावात् अयमपि पाठः प्रक्षिप्तः स्यादिति सम्पादकः ।

3 ख—नट । 4. क, ख—मध्यमार्षभकोद्भवः । 5. श्रीरागादारभ्य वसन्तरागलक्षणं यावत् पाठः हरिनायकस्य संगीतसारेऽपि वर्तते ।

अन्यस्तु—

[1]श्रीपञ्चम्याः समारभ्य यावत् स्यात् शयनं हरेः ।
तावद् वसन्तरागस्य गानमुक्तं मनीषिभिः ॥१४॥ इति वसन्तः ॥

ग्रन्थान्तरे तु—

[2]वसन्तो रामकेरी च गुज्जरी सरसापि च ।
सर्वस्मिन् गीयते काले नैव दोषोऽभिजायते ॥१५॥

[3]धैवतांशग्रहन्यासयुक्तः स्याच्छुद्धभैरवः ।
सकंपमन्द्रगांधारो गेयो मध्याह्नतः परम् ॥१६॥ इति शुद्धभैरवः ॥

बङ्गालः कैशिकीजातः षड्जन्यासग्रहांशकः ।
सकंपमंद्रगांधारः करुणे प्रहरात् परम् ॥१७॥ इति बङ्गालः ॥

षाड्जीजातिसमुत्पन्नः षड्जन्यासग्रहांशकः ।
नि-तारः [4]प-नि-बाहुल्यो रसे वीरे नियुज्यते ॥१८॥

मेघच्छायागमे गेयः सोमरागो मतः सताम् ॥ इति सोमरागः ॥
आन्ध्रीजातिसमुत्पन्नो मध्यमग्रामगोचरः ॥१९॥

गांधारांशग्रहन्यासो रागस्यादाम्रपञ्चमः ॥ इत्याम्रपञ्चमः ॥
नि-तारः कंपबहुलः करुणोद्भुतहासगः ॥२०॥

षड्जे षाड्जीभवः षड्जग्रहांशो न्यासधैवतः ।
समस्वरश्च कामोदो मंद्रगांधारभूषितः ॥२१॥ इति कामोदः ॥

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1. संगीतदामोदरे (पृ-४१) अपि श्लोकोऽयं दृश्यते ।
2. श्लोकोऽयं मम्मटाचार्यस्य रत्नमाला (संगीतरत्नमाला) ग्रन्थादुदाहृत इति संगीतनारायणाद् ज्ञायते ।
3. शुद्धभैरवरागलक्षणादारभ्य वराडीरागलक्षणं यावत् पाठः हरिनायकस्य संगीतसारेऽपि प्रायशो दृश्यते । शुद्धभैरवस्य लक्षणमिदं संगीतनारायणस्य प्रथमसंस्करणे (पृ- १८) भैरवरागलक्षणरूपेण वर्तते । एतदनाकरमेव ।
4. ख—पनीबाहुल्यो ।

धैवतांशग्रहन्यासः [1]षड्जे धैवतिकोद्भवः ।
गेयो घनागमे मेघरागोऽयं मंद्रहीनकः ॥२२॥ इति मेघरागः ॥
निषादांशग्रहन्यासः षड्जपञ्चमसंकुलः ।
गेयो द्राविड़गौड़ोऽयं वीरशृंगारयोर्निशि ॥२३॥ इति द्राविड़गौड़ः ॥
प्रहरार्द्धतो गेया भिन्नपञ्चमसंभवा ।
षड्जन्यासग्रहांशैषा वराड़ी सुमनोहरा ॥२४॥ इति वराड़ी ॥
गुज्जरी रि-ग्रहांशान्ता जाता पञ्चमषाड़वात् ।
[2]क्वचिन्मान्तापि [3]घस्रादौ गेया शृङ्गारवर्द्धनी ॥ २५ ॥ इति गुज्जरी ॥
मध्यमांशग्रहन्यासा तोड़िका शुद्धषाड़वात् ।
जाता मध्याह्नसमये [4]गेया शृङ्गारवीरयोः ॥ २६ ॥ इति तोड़ी ॥
मालवश्रीः शरद्गेया जाता मालवकैशिकात् ।
षड्जन्यासग्रहांशैषा पार्वतीप्रीतिकारिणी ॥ २७ ॥
हरेः शयनमारभ्य यावद्दुर्गामहोत्सवम् ।
पार्वतीप्रीतये तावन्मालवश्रीर्मनोहरा ॥ २८ ॥ इति मालवश्रीः ॥
सैन्धवी पञ्चमाज्जाता ग्रहांशन्यासपञ्चमा ।
मध्याह्नादूर्द्ध्वतो गेया शृङ्गारे करुणेऽपि च ॥ २९ ॥ इति सैन्धवी ॥
षड्जन्यासग्रहां[5]शेयं वीरे देवक्रतिर्मता ।
असावृतुषु सर्वेषु गातव्या समयेऽपि च ॥ ३० ॥ इति देवक्री ॥
अस्या इदानीं शुद्धवसन्त इति प्रसिद्धिः ॥
प्रहराभ्यन्तरे गेया षड्जन्यासग्रहांशका ।
षड्जर्षभघनारम्भा तज्ज्ञैः रामक्रतिर्मता ॥ ३१ ॥ इति रामक्री ॥

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1. क—षड्जधैवतिकोद्भवः । ख—षड्जमध्यमिकोद्भवः ।
संगीतरत्नाकरपाठः —
षड्जे धैवतिकोद्भूतः षड्जतारसमस्वरः ॥१६४॥
मेघरागो मन्द्रहीनो ग्रहांशन्यासधैवतः ।
'षड्जग्रामे' इत्यर्थद्योतनाय 'षड्जे' इति पदव्यवहारः संगीतरत्नाकरग्रन्थे दृश्यते । तद्दृष्ट्यात्र 'षड्जे धैवतिक द्भवः' पाठोऽस्माभिर्गृहीतः । इति सम्पादकस्य ।
2. क, ख—क्वचिन् गान्ता । 3. ख—रासादौ । 4. क, ख—शार्यं । 4. ख—ज्ञेया ।

पञ्चमांशग्रहन्यासा ध-रि-तारा ग-मोत्कटा ।
श्रृङ्गारे चोत्सवे गेया प्रातः प्रथममञ्जरी ॥ ३२ ॥ इति प्रथममञ्जरी ॥
नट्टा नटवदाख्याता सकंपान्दोलितस्वरा ।
हास्येऽद्भुते च श्रृङ्गारे गातव्या निशि मङ्गले ॥ ३३ ॥ इति नट्टा ॥
धैवतांशग्रहन्यासा समद्रा च समस्वरा ।
श्रृङ्गारे करुणे चैव गेया बेलावली बुधैः ॥ ३४ ॥ इति बेलावली ॥
गौड़ी षांशग्रहन्यासा जाता मालवकैशिकात् ।
वीरश्रृङ्गारयोर्गेया सकंपान्दोलितस्वरा ॥ ३५ ॥ इति गौड़ी ॥

इति संपूर्णाः ॥

अथ षाड़वाः—

निषादांशग्रहन्यासो गौड़ः स्यात् पञ्चमोज्झितः ।
वीरश्रृङ्गारयोर्गेयो दिनान्ते विरलर्षभः ॥ ३६ ॥ इति गौड़ः ॥
गान्धारांशग्रहन्यासः षड्जपञ्चमवर्जितः ।
एष कर्णाटवङ्गालः श्रृङ्गारे [1]टकवंशजः ॥ ३७ ॥ इति कर्णाटवङ्गालः ॥
नाटकर्णाटयोर्योगे टकरागो नपुंसकः ॥

(इति रत्नमाला)

कस्यमते—

निषादांशग्रहन्यासः षड्जपञ्चमवर्जितः ॥ ३८ ॥
एष कर्णाटगौड़स्तु कर्णाटवदुदाहृतः । (कर्णाट गौड़ः)
रेवगुप्तोद्भवा देशी [2]प-त्यक्ता म-नि-विस्तरा ॥ ३९ ॥
ऋषभांशग्रहा प्रातर्गेया करुणशान्तयोः । इति देशी ॥
ष-ग्रहांशा मध्यमान्ता शुद्धकैशिकमध्यमात् ॥ ४० ॥
जाता रि-हीना धन्नासी वीरश्रृङ्गारयोः सदा ।
सदेति रात्रौ दिवसे इच्छया गेया ॥ इति धन्नासी ॥
षड्जन्यासग्रहा कोलाहला टक्कुलोद्भवा ॥ ४१ ॥

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1. क—टङ्क । ख—टक । 2. क—पत्यूका ।

मध्यमांशा ग-हीना च कलहे गमकोत्कटा ॥ इति कोलाहला ॥
हिंदोलान्वयसंपन्ना वल्लाली ष-ग्रहांशका ॥ ४२ ॥
शृंगाराख्ये ध-मंद्रा च रि-हीना न्यासषड्जका ॥ इति [1]वल्लाली ॥
गांधारपञ्चमाज्जाता देशाख्यार्षभवर्जिता ॥४३॥
गांधारांशग्रहन्यासा शान्तशृंगारयोः प्रगे ॥ इति देशाख्या ॥
शावरी धैवतान्ता च [2]ग-तारा मन्द्रमध्यमा ॥४४॥
म-ग्रहांशाल्पषड्जा च [3]प-हीना करुणे मता ॥ इति शावरी ॥
धैवतांशग्रहन्यासा सान्दोल-म-नि-मण्डिता ॥४५॥
खम्भावती प-हीना च शृंगारे निशि गीयते ॥ इति खम्भावती ॥
जाता हर्षपुरी षड्जमन्द्रा मालवकैशिकात् ॥४६॥
षड्जाद्यन्ता तारमध्या ध-हीना प्रमदे मता ॥ इति हर्षपुरी ॥
पञ्चमांशग्रहन्यासा ग-हीना मन्द्रमध्यमा ॥४७॥
शृंगारे दुर्दिने गेया मल्लारी परिकीर्तिता ॥ इति मल्लारी ॥
धैवतांशग्रहन्यासा प-हीना हूंछिका मता ॥४८॥
आन्दोलित-स-मा यामद्वयादूर्द्ध्व च गीयते ॥ इति हूंछिका ॥

इति षाड़वाः

अथौड़ुवाः—

मध्यमादिर्मग्रहान्तो मध्यमग्राम[4]गोचरः ॥४९॥
अयं सायं तु गातव्यः शृंगारे रि-ध-वर्जितः ॥ इति मध्यमादिः ॥
मल्लारः स-प-हीनोऽयं संजातः पञ्चमान्वये ॥५०॥
धैवतांशग्रह[5]न्यासो ग-मन्द्रस्तारसप्तमः ॥
स्ववाञ्छितरसे गेयस्तोयस्यागमने बुधैः ॥५१॥ इति मल्लारः ॥
टक्कान्वयसमुद्भूतो देशपालो रि-पोज्झितः ।

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1. ख—वलावली । 2. ख—पतारा । 3. ख—रिहीना ।
गुर्जरीरागलक्षणादारभ्य गौरीरागलक्षणं यावत् पाठः हरिनायकस्य संगीतसारेऽपि दृश्यते ।
4. ख—राजिपूः । 5. ख—न्यासौ ।

सान्दोलषड्जकलितो नि-न्यासग्रहणांशकः ॥५२॥
रसे वीरे च शृंगारे गेयः सायमयं बुधैः ॥ इति देशपालः ॥
इदानीं केदार इति प्रसिद्धोऽयम् ॥
टकान्वयसमुद्भूतो मालवोऽपि रि-पोज्झितः ॥५३॥
निषादांशग्रहन्यासो ग-भूरिः ष-ध-कम्पितः ॥
वीरशृंगारयोर्गेयो दिनान्ते निशि वा बुधैः ॥५४॥ इति मालवः ॥
षड्जन्यासग्रहांशोऽयं हिन्दोलो रि-प-वर्जितः ।
अधैवत्यार्षभीजातो वीरशृंगारयोः सदा ॥५५॥
सदा सर्वेष्वपि कालेषु गेय इत्यर्थः ॥

अन्यस्तु—
हिन्दोलश्च वसन्तश्च वसन्ते [1]रक्तिदायकः ॥ इति हिंन्दोलः ॥
भिन्नषड्जसमुत्पन्नो भैरवोऽपि रि-पोज्झितः ॥५६॥
ध-ग्रहांशो मध्यमान्तो गेयो मङ्गलकर्मणि ॥ इति भैरवः ॥
टक्कान्वयभवो नागध्वनिः [2]रि-ध-विवर्जितः ॥५७॥
षड्जन्यासग्रहांशोऽयं गेयो वीररसे सदा ॥ इति नागध्वनिः ॥
षड्जन्यासगृहांशैषा [3]गोण्डक्री [4]स-प-विस्तृता ॥५८॥
रि-ध-हीना दिनादौ च गातव्येष्टरसे बुधैः ॥ इति गोण्डक्रीः ॥
टक्करागसमुद्भूता ललिता ललितस्वरा ॥५९॥
षड्जन्यासगृहांशा च ष-संद्रा रि-प-वर्जिता ॥ इति ललिता ॥
छायातोड़ी रि-प-त्यक्ता संभूता षाड़वान्वये ॥६०॥
मृदुकरुपस्वरा मांशागृहन्यासा दिवातनी ॥ इति छायातोडी ॥
ककुभस्य कुले जाता प्रतापोपपदा दिवा ॥६१॥
धांशन्यासगृहा वेलावली च रि-प-वर्जिता ॥ इति प्रतापवेलावली ॥

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1. ख—रति ।

हर्षपुरीरागलक्षणादारभ्य हिन्दोलरागलक्षणं यावत् पाठः हरिनायकस्य संगीतसारेऽपि दृश्यते ।

2. क—ऋषभवर्जित 3. ख—गौण्डक्री 4. क, ख—परिष्कृता

* षड्जन्यासग्रहांशान्या सैन्धवी [1]नि-ग-वर्जिता ॥६२॥
मृदुकम्पस्वरा गेया जाता मालवकैशिकात् ॥ इति सैन्धवी ॥
द्वितीयासैन्धवी [2]भिन्नषड्जजान्दोलितस्वरा ॥६३॥
धैवतांशगृहन्यासा श्रृंगारे रि-प-वर्जिता ॥ इति द्वितीया सैन्धवी ॥
इतौडुवाः
एषामन्योन्यसंसर्गाद्रागाणां वहुशो भिदाः ॥६४॥
तत्र केचित्तु संकीर्णा कथ्यन्ते श्रुतिशोभना ॥
देशाख्यायाश्च मल्लार्याः स्यादंशाभ्यां च पौरवी ॥६५॥
[3]नाटमल्लारयोरंशान्नटमल्लारिका भवेत् ॥
गुज्जरीदेशिकासंगाद्रामकेरीरजायत ॥६६॥
तोड़ीधन्नासिकायोगान्नमारवी समजायत ॥
देशाख्याशावरीसंगाद् [4]वल्लवी परिकीर्तिता ॥६७॥
श्रीरागगौड़योरंशाज्जाता गौरी शिवप्रिया ॥
कल्याणी नाटकर्णाटवाराटीयोगसम्भवा ॥६८॥
कर्णाटभैरवांशाभ्यां जाता कर्णाटिका तथा ॥
मल्लारीसैन्धवीतोडीयोगादाशावरी भवेत् ॥६९॥
[5]सैन्धवीतोडिका[6]योगात् समुत्पन्ना मुखावरी ॥
अन्येऽपि सन्ति भूयांशो रागाः संकीर्णलक्षणाः ॥७०॥
ये ये यथाश्रुता देशे ज्ञेयास्ते ते तथा वुधैः ॥

रागाणां समयलंघनदोषमाह---

उल्लंघ्य समयं रागान् यस्तु गायति गायनः ॥७१॥
तस्य कुर्वन्ति गंधर्वाः सर्वनाशं न संशयः ॥

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* सैन्धवीरागलक्षणादारभ्य 'न संशयः' इति पदं यावत् पाठः हरिनायकस्य संगीतसारेऽपि दृश्यते।

1. क—निपवर्जिता। सं: र: २—"मालवे कैशिकेऽप्यस्ति सैन्धवी मृदुपञ्चमा ॥१८०॥
समन्द्रा नि-ग-निर्मुक्ता षड्जन्यासगृहांशिका ॥
2. ख—भिन्नषड्जान्दोलितस्वरा। 3. क—नट। 4. क—बल्लहः।
5. क—सैन्धव। 6. क, ख—भेदात्।

अदोषमाह—

*रागे यत् प्रोक्तमस्माभिः समयादि रसादि वा ॥७२॥
तत् सर्बमन्यथापि स्याद्राज्ञामाज्ञावशादिह ॥
तथा श्रेणिवन्धवशाद्रागाणां रागवेदिभिः ॥७३॥
[1]समयातिक्रान्तिदोषो न प्रवन्धेषु गृह्यते ॥
अनौरप्युक्तम्—
नृपाज्ञायां रङ्गभूमौ [2]कालदोषो न विद्यते ॥७४॥
[3]ग्रन्थान्तरे—
लोभान्मोहाच्च ये केचिद् गायन्ति च विरागतः ।
सरसागुज्जरी तेषां दोषं हन्ति न संशयः ॥७५॥
धन्नासी पापहारीति केचिदेवं वदन्ति च ।
चिरन्तनकसंगीते कविभिर्नाभिमन्यते ॥७६॥ इति पञ्चमसारे ॥
दशदण्डात् परं रात्रं सर्बेषां गानमीरितम् । इति नारदसंहितायाम् ॥
रागं चेदालपेत् पूर्बं तत्पत्नीं तदनन्तरम् ॥
अन्यपत्नी न कर्तव्या राजाज्ञायां न दूषणम् ॥७७॥

इति श्रीकृष्णदासवड़जेनामहापात्रकृते गीतप्रकाशे रागनिर्णयो नाम पञ्चमोल्लासः ॥



* 'रागे यत्' इति पदमारभ्य 'न प्रवन्धषु गृह्यते' इति यावत् पाठः हरिनायकस्य संगीतसारेऽपि दृश्यते ।
1. क—समयातिरिक्ता । ख—समयातिक्रान्तदोषो । 2. ख—रागदोषो ।
3. क—'ग्रन्थान्तरे' इत्यारभ्य 'न दूषणम्' इति यावन्नास्ति ।

केयं जातिरित्याह—

रागस्तु जायते यस्याः सा जातिरभिधीयते ।

स्पष्टम् ॥

तद्भेदानाह—

शुद्धा च विकृता चेति सा द्विधा परिकीर्तिता ॥१॥
शुद्धाः सप्तविधाः प्रोक्ता स्तज्ज्ञैः [1]षाड्ज्यादिभेदतः ॥
षड्जकैशिक्यादिभेदादेकादश[2]भिदाऽपरा ॥२॥
ग्रहांशादिदृढज्ञानं कुर्वन्त्येतास्तु जातयः ॥
षाड्ज्यार्षभी च गांधारी मध्यमा पञ्चमी तथा ॥३॥
धैवती चाथ नैषादी [3]शुद्धाः स्युर्विकृताः पुनः ।
स्यात् षड्जकैशिकीषड्जोदीच्यवाषड्जमध्यमा ॥४॥
गांधारोदीच्यवारक्त[4]गांधारीकैशिकी तथा ।
मध्यमोदीच्यवा कार्मारवी गांधारपञ्चमी ॥५॥
तथा चान्ध्रीनंदयन्तीत्येकादश भिदा मताः ।
मिलित्वाष्टादश ज्ञेयास्ता रागाणाञ्च मातरः ॥६॥

ग्रहांशन्यासानाह—

ग्रहः स्वरः स इत्युक्तो यो [5]रागादौ समर्पितः ।
यो रक्तिव्यंजको गेये यस्य सर्वेऽनुगामिनः ॥७॥
यः स्वयं ग्रहतां यातो न्यासादीनां प्रयोगतः ।
यस्य सर्वत्र वाहुल्यं स वाद्यंशो नृपोपमः ॥८॥

वादी रागादिनिश्चयकर्ता ॥

न्यासः स्वरस्तु स प्रोक्तो यो गीतादिसमाप्तिकृत् ।

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1. क—कौशिक्यादिभवतः । 2. ख—भिधा वा परा । 3. ख—तिथास्युः
4. ख—गांधारो 5. क—गीतादौ

'रागस्तु जायते' इत्यारभ्य 'समाप्तिकृत्' इति यावत् पाठः हरिनायकस्य संगीतसारेऽपि दृश्यते ।

स्वरानाह—

रंजयन्ति श्रोतृचित्तं स्वयं यस्मात्ततः स्वराः ॥९॥
श्रुत्यन्विताख्रिधा मंद्रमध्यतारसमाश्रिताः ।
जाताः श्रुतिभ्यः षड्जाद्याः स-रि-गाद्यपराभिधाः ॥१०॥

आदिना—षड्जर्षभौ च गांधारो मध्यमः पञ्चमस्तथा ।

धैवतश्च निषादश्च श्रुतिसंवलिताः स्वराः ॥११॥
[1]मयूरश्चातकश्छागः कौञ्चकोकिलदर्दुराः ।
मातंगश्च क्रमेणाहुः स्वरानेतान् सुदुर्गमान् ॥१२॥
[2]ते वादिसंवादिविवाद्यनुवाद्यभिधाः पुनः ।
स्वराश्चतुर्विधाः प्रोक्तास्तत्र वादी स गद्यते ॥१३॥
प्रचुरो यः प्रयोगेषु वक्ति रागादिनिश्चयम् ।
[3]समश्रुतिस्वु संवादी पञ्चमस्य न मः क्वचित् ॥१४॥
ग-नी-विवादिनौ स्यातां रि-ध-योर्वाऽथ[4] तौ तयोः ।
अनुवादी भवेत् शेष इति दत्तिलसंमतः ॥१५॥
वादी नृपस्तथामात्यः संवाद्यथ विवाद्यरिः ।
अनुवादी ह्यनुचरो राज्ञः पात्रस्य चेरितः ॥१६॥

अथ ग्राममाह—

स्वराणां सुव्यवस्थानां समूहो ग्राम ईष्यते ।
षड्जश्च मध्यमश्चैव गांधारश्चेति स त्रिधा ॥१७॥
पञ्चमश्चेन्निर्विकारी षड्जग्रामस्तदोच्यते ।
यद्युपान्तश्रुतिस्थोऽयं ग्रामः स्यान्मध्यमस्तदा ॥१८॥

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1. सं: दा: पृ-३० — मयूरवृषभश्छागीक्रोष्टकोकिलवाजिनः ।
मातङ्गश्च क्रमेणाहुः स्वरानेतान् सुदुर्गमान् ॥

2. क—ते वादि संवादिविवादिनश्च तथानुवादी गदिताः कवीन्द्रैः
'तेवादि संवादि' इत्यारभ्य स्यान्मध्यमस्तदा इति यावत् पाठः हरिनायकस्य संगीतसारेऽपि दृश्यते । 3. ख—समः श्रुतिस्तु । 4. क—तु ।

गांधारो देवगेयत्वान्नास्माभिरिह लक्षितः ।

अत्र मूर्च्छनातानादयश्चाकरेभ्यो ज्ञांतव्याः ॥

अथ श्रुतिराह—

* नाभिग्रन्थे समुत्तिष्ठे दूर्द्ध्वमूर्द्ध्व क्रमादयम् ॥१६॥
अतिसूक्ष्मो भवेन्नाभौ सूक्ष्मो हृदयपङ्कजे ।
पुष्टः कण्ठे मुर्द्धन्यपुष्टो वदने कृत्रिमो मतः ॥२०॥
एवं नादः पञ्चविधः पञ्चस्थान समाश्रितः ।
पवनानलनामानौ नादौ तु परिकीर्तितौ ॥२१॥
जातस्तयोर्यतो योगात्तेन नाद इति स्मृतः ।
स नादः श्रुतयोर्द्वाविंशतिः स्यान्मारुताहतः ॥२२॥
द्वाविंशतिस्तिर्यगूर्द्ध्वनाड्यो हृदयमाश्रिताः ।
ता यावत्यस्तु तावत्यः श्रुतयः परिकीर्तिताः ॥२३॥
क्रमादुच्चोच्चतायुक्ता वीणादावेव लक्षिताः ।
कफादिदूषिते कण्ठे [1]तासां व्यक्तिर्न जायते ॥२४॥
षड्जश्चतुः श्रुतिस्तत्र ऋषभस्त्रिश्रुतिस्ततः[2] ।
गांधारो द्विश्रुतिस्तत्र मध्यमस्तु चतुःश्रुतिः ॥२५॥
चतुःश्रुतिः पञ्चमोऽपि धैवतस्त्रिश्रुतिस्ततः ।
निषादो द्विश्रुतिरिति श्रुति[3]संवलिताः स्वराः ॥
स्वस्यान्त्यश्रुतिमाक्रम्य निवसन्तीह ते पुनः ॥२६॥

इति श्रीकृष्णदासबड़जेना महापात्रकृते गीतप्रकाशे स्वरनिर्णयो नाम षष्ठोल्लासः ॥



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* 'नाभिग्रन्थे' इति स्थाने 'ब्रह्मग्रन्थे' इति पाठभेदेन सह 'ते पुनः' इति यावत् पाठः हरिनायकस्य संगीतसारे दृश्यते । 1. ख—रागव्यक्ति । 2. ख—मतः । 3. क—सम्मिलिताः ।

सप्तमोल्लास

अथ गीत[1]दोषानाह—

दिव्यमानुषमिश्राणां गीतानां स्खलनं गिराम् ।
वितालादिनिवद्धश्च नित्यदोष इह त्रिधा ॥१॥

इहगीते दिव्यादिभेदानां गीतानां त्रैविध्ये गिरां स्खलनं अशुद्धपद निवन्धनम् । तदुक्तम्—

दिव्यं च मानुषंचैव गीतं स्याद्दिव्यमानुषम् ।
दिव्यं संस्कृतसंपन्नं मानुषं प्राकृतोत्थितम् ॥२॥
संस्कृतप्राकुतोत्थं च दिव्यमानुषमुच्यते ।
कचिद्देशविशेषोत्थभाषायां मानुषं भवेत् ॥३॥

इत्युक्तप्रकारेण संसकृते च देशविशेषोत्थभाषायामपि गीतं भवेत् । तथैवोदाहृतम् । तत्र संसकृतप्राकृतयोः पाणिन्यादिप्रणीतलक्षणा[2]सिद्धपदविन्यासे दोषः । तथा—

[3]गौड़ोड्रद्रविड़ाङ्गश्च [4]लाटकर्णाट [5]भोटकाः ।
नेपाल[6]कामरूपाद्या देशभाषादिहेतवः ॥४॥

इत्यादयो देशाः संगीतरत्नाकरादिभ्यो ज्ञातव्याः । एतेषामन्य[7]तमदेशभाषामाश्रित्य गीतकरणे तत्तद्भाषास्खलनेऽपि दोषः । किं चात्र पौनरुक्त्यादिकं दोषाय । यदुक्तम्—

पौनरुक्त्यं न भाषाढ्ये गीते दोषोऽभिजायते ।
शीघ्रोच्चारे च वर्णानां तथा चैव प्रसारणे ॥५॥
लिङ्गान्यत्वे विसन्धौ च संयुक्ताक्षरमोक्षणे ।

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1. क—दोषमाह । 2. ख—नुक्त । 3. श्लोकोऽयं हरिनायकस्य संगीतसारेऽपि वर्तते ।
4. क, ख—नाट । 5. तोटकाः । 6. ख—कमरूप । 7. क—क्रम ।

असंयोगेऽपि [1]संयोगं ह्रस्वदीर्घव्यतिक्रमे ॥
[2]परिवर्तेऽक्षणां च भाषागीते न दोषभाक् ॥७॥

इत्यनेन भाषागीते न दोषः। संस्कृतप्राकृतयोस्तु दोष एव। संस्कृतादीह भंगप्रसंगात्। किं च शुद्धसालगगीतेषु प्राचीनैः संस्कृतानुयायिनी भाषामिश्रितान्यादृशी भाषा निवध्यते। अतस्तु तथैव निवद्धव्याः। तथा अशक्त्या तालत्यागेऽप्येवम्। आदिना ग्रहादिनामन्यथाकरणेऽपि दोषः।

दोषान्तरमाह—

सन्त्यन्ये वह्वो दोषा ग्रन्थविस्तरभीरुणा।
ग्रन्थान्तरेभ्यस्ते ज्ञेया अनुक्ताश्च गुणा अपि ॥८॥

ते दोषाः दुष्टं पदं श्रुतिकटुश्च्युतसंस्कृताप्रयुक्तमसमर्थमित्यादिना पदवाक्यार्थरसदोषा ये निर्णीतास्तेऽपि गीते त्याज्या एव। किं च माधुर्य्यादयो गुणा उपमादयोऽलंकाराः [3]शृंगारादिरसा भावशान्त्यादयोऽपि अत्रगीते निवद्धव्याः। ते तु ग्रन्थविस्तरभयान्नोक्ताः। काव्यप्रकाशादौ च ज्ञेयाः।

इदानीमुपसंहरन्नाह—

कृता गीतपरीक्षेऽयं कृष्णदासेन कौतुकात्।
आर्यं मात्सर्यमुत्सार्य्य ससन्तोषं विचार्य्यताम् ॥९॥

[4]इति श्रीकृष्णदासवड़जेनामहापात्रकृते गीतप्रकाशे दोषनिर्णयो नाम सप्तमोल्लासः।
[5]समाप्तश्चायं ग्रन्थः।



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1. ख—संयोगे। 2. श—अर्धश्लोकोऽयं नास्ति।
3. ख—शृंगारादि रसाभावशान्त्यादयोऽपि। 4. क—वाक्यमिदं नोपलभ्यते।
5. श्रीवीरकेशरीदेवस्य तु पञ्चाङ्के ऋषभ दि ३ ने गुरुवासरे तुङ्गगोविन्ददक्षिणरायमहापात्रकविना लिखितं पुस्तकं शुभे।

CORRIGENDUM

Page	Line	Incorrect	Correct
9	last line	क-इ़ि	क - इति
10	5th (last word)	पूव:	पूर्व:
"	9th "	द्रतस्यार्द्धम्	द्रुतस्यार्द्धम्
"	18th	सशद्दं	सशब्दं
"	"	शद्दहीनं	शब्दहीनं
"	19th	सशद्दकम्	सशब्दकम्
"	last line	संङ्गीतसार ग्रन्थेऽपि	सङ्गीतसारग्रन्थेऽपि
11	16th (last word)	मण्टल-	मण्ठल-
"	24 (1st word)	किंचदुच्चैश्च	किञ्चिदुच्चैश्च
12	6th	सार्द्धेकगुणा	सार्द्धैकगुणा
"	"	मन्ठक:	मण्ठक:
"	23rd	सार्द्धेकगुणा	सार्द्धैकगुणा



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